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NO. 3.

# THE ETUDE.

PHILADELPHIA, PA., MARCH, 1893.

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## Musical Items.

### HOME.

GRING, the Scandinavian composer, is to conduct a series of his own compositions at the World's Fair.

A PIANO recital at Baltimore by Mrs. Bloomfield Zeisler, was very successful, as this pianist always is.

MR. AND MRS. MAX HEINRICH, assisted by the Kneisel String Quartette, gave a fine song recital in Boston.

MRS. CONSTANCE HOWARD, who has successfully lectured upon Wagner in London, has announced such a series in New York.

XAVIER SCHAWENKA gave three recitals of "Romantic Piano Music" at the Madison Square Garden Concert Hall, February 7, 14, 21.

RAFAEL JOSEPHY has contracted to play a series of concerts with the New York Symphony Orchestra in Boston, Cleveland, Toronto, Montreal.

A MASS by Dr. Frank Dossert, a New York organist and choir-master, is to be given, by request of Pope Leo XIII, on Easter Sunday at Rome.

MRS. MAUD POWELL, the violinist, and Mary Rannell, the pianist, played at a reception given in New York. Fine talent to be used in private musicales!

A DEBUT aspirant for vocal honors is Caroline Ostberg, the Swedish soprano, who has achieved success in the various concerts she has taken part in.

PADEREWSKI continues his wonderful success in his piano recitals. Without support of any kind he holds the attention of crowded houses. The pecuniary success is fully as great.

AT address on church music was delivered before the students of the General Theological Seminary by the instructor in church music. It was illustrated by a full choral service. This is a step in an important direction and is worthy of emulation.

### FOREIGN.

AMROISE THOMAS has returned to Paris restored in health.

The public of Milan were disappointed with the singing of Patti.

A COMPLETE opera by Litolf has been found. Its subject is "King Lear."

It is rumored that Dr. Hans Von Buelow is an inmate of an asylum near Berlin.

JOSEF HOFFMAN has composed a suite of which Rubinstein speaks highly.

ANOTHER American soprano, Mrs. Blanche Stone-Barton, has made a success in London.

ROBINSTEIN is being annoyed by poems sent him for examination as to their value as librettos, etc.

DR. HUBERT PARRY has written a history of music which is to be published by Kegan Paul & Co.

MADAME BURMEISTER-PETERSEN has received from the Duke of Saxe-Coburg a medal for art and science.

OVIDE MURIN, the violinist, was injured in a railroad wreck and sued for damages. The matter was compromised.

PAUL KALISCH, the tenor, well known to American audiences, has been engaged for the Vienna Opera during March.

A PIANOFOORTE sonata, op. 1, by Wagner, orchestrated by Müller-Bergmann, was recently given in Berlin. It was not a success.

ALEXANDER GUILLMANT, the great French organist, has been made a Chevalier of the Legion of Honor by the President of the French Republic.

JOSEPH REINBREGER, the composer and pianist, has lost his wife by death. She was known as an author under the name of "F. von Hoffmann."

A COLLECTION of eighty-seven biographies and portraits of violinists, past and present, has been published by A. Elrich. They begin with Corelli.

LANOUREUX, the celebrated Paris conductor who made so vigorous a fight for Wagner in that city, conducted the fifth symphony concert in Moscow, Russia.

THE tenth anniversary of Wagner's death was celebrated February 13th by the giving of "Rienzi," with the revised score, and the "Flying Dutchman."

A COPY of Mozart's "Don Giovanni," said by experts to be in the master's own hand, has been found. It was probably written during his stay in Prague in 1787.

THERESA CARENO achieved a triumph by her playing of Eugene D'Albert's (her husband) second piano concerto. It is reported to be a fine, musicianly work.

THE model for the Mozart monument to be erected in Vienna has been completed. The monument will be of marble, with the ornaments, festoons, and masks gilded.

MR. ALBERT BECKER, of the Berlin Cathedral choir, enters upon the duties of cantor of the Thomas school of Leipzig. This is the position held by John Sebastian Bach.

D'ALBERT has won encomiums with a new three-movement sonata. It is said to be intellectual yet with melodic invention, and artistic in harmony and counterpoint.

LEONCAVALLO, one of the new Italian school of composers, and writer of the now celebrated opera, "I Pagliacci," is about thirty-five years old and, like Mascagni, was unknown before this opera made him famous.

THE death list of foreign musicians for 1892 contains some important names, among whom may be mentioned

Robert Franz (Oct. 25), Albert Yungmann (Nov. 7), Heinrich Dorn (Jan. 9), Heinrich de Ahnas (Nov. 1).

ROSENTHAL, who made a sensation in New York and other American cities some years ago, has been creating a furore by his playing in Berlin. His very great technique has been reinforced by a more artistic interpretation.

## IN THE PIANO CORNER.

THE piano responds, almost like a living thing, to the care given it, and the owners of new or old instruments may find a few hints acceptable. Variations in temperature affect the delicate works so decided that the corner of the room farthest from the register or stove should be chosen for its abiding place, and, if possible, the keyboard should be turned away from the source of heat. It is not necessary to close the lid every night, and, in fact, no piano should remain closed for months at a time, as is often the case. On closing the house for the summer vacation, always see that the inside of the case is dusted carefully, and before shutting it spread several layers of paper over the wires, to absorb any dampness that may gather. The dust should be a piece of softest old silk or chamois-cloth, conscientiously used, and never dampened for use.

Piano-covers are now but little used, although the "uprights" are often fancifully draped with rich scarfs of silk or plush. The real piano-lover does not make a table for brace-a-brace of its top, for to the cultivated ear any object placed upon the instrument injures its tone more or less.

Do not pile music books on the piano, nor leave them in unsightly heaps around it, but have a music-table. Pretty and inexpensive ones are to be found in the furniture stores, but in default of one of these, any boy or girl could arrange one similar to a dainty affair which I have seen made from an old-fashioned wash-bowl stand rescued from the attic.

The wood was painted black and varnished, a neat cover lay across the top, and carried a yellow China silk on small rods enclosing the lower part, where piles of sheet-music lay safe from dust, yet quite accessible.

If your volumes of Beethoven's sonatas and Chopin's nocturnes happen to be in paper covers, they may be saved much longer from falling apart by gluing to the binding, at the middle of the back, a broad ribbon, which is tied around the book when it is closed.

For keeping open bound volumes, I have found a simple music-weight more convenient than the patented wire holders, which too often nip out pieces from the leaves. Make a mullin bag twelve inches in length by two in width, and fill it with fine, dry sand. Close tightly, and make an outer cover of silk with fringed ends, tied with narrow ribbon. This cylindrical roll lies in the rack and holds the pages flat, while permitting them to be easily turned.

The adjustable piano-lamp is a most desirable adjunct for evening practice, but an ordinary lamp, with wide-spreading shade, can be mounted on any substantial pedestal, arrangement at the desired height being the main consideration.

If you cannot have a "music-room," at least make the piano corner as attractive and suggestive as means and taste will allow. A few good photographs of the great composers, a shelf filled with sketches and biographies, and perhaps a good plaster copy of the "Singing Boys of Della Robbia," or of any favorite musical subject, will all be helpful. —*Youth's Companion.*

## NEW PUBLICATIONS.

VOX HUMANA, VOICE PRODUCTION AND DEVELOPMENT, AND THE ART OF SINGING. By Dr. J. W. BERNHART.

In this work it is the intention of the author to do what he asserts no other writer of so-called vocal methods has done, i.e., lay down fixed and certain scientific principles for the guidance of students of the voice.

- These principles he deduces from  
1st. An acquaintance with musical acoustics.  
2d. Acquaintance with the anatomy and physiology of the larynx, pharynx, etc.  
3d. Some acquaintance with the natural laws of condensation and expansion of the air.  
4th. An acquaintance with and a feeling for music.  
5th. An acquaintance with the laws of musical harmonies and a knowledge of how and when to produce them.

He asserts—what is undoubtedly a fact—that it is more in accordance with common sense to know accurately what you are to do than to feel about for something more or less indistinct.

He condemns the method of imitation; believes the so-called leaders in art to be rather the followers of public opinion; and holds that the great artists now before the public found out for themselves rather than from their masters all that is excellent in their methods of voice production.

Dr. Bernhart is aggressive in the presentation of his subject and thoroughly believes in his truth and power. His statements are forcibly and clearly illustrated, and he comes directly to the point at issue.

The illustrations are very apt and fully presented, a somewhat rare circumstance.

Space will not permit us to enter into detail, but the book is one which will repay a thoughtful reading.

The author takes advanced ground and will surely provoke opposition, but all thought-engendering books such as this do a most excellent service, even if the principles laid down in them are not fully accepted.

The work under review has the merit of presenting matters to the student which are usually entirely neglected.

A. L. MANCHESTER.

THE INTERCHANGE OF FINGERS, EIGHT PIANOFORTE LEIPZIG. By THEODOR MÜLLER-REUTER. (Fr. Kistner, Leipzig.)

Many students are compelled to suspend their practice for periods extending frequently over months, in consequence of the too great strain laid upon particular sets of muscles, whereby "pianoforte-cramp" is produced.

Dr. Hans von Bülow, therefore, rendered yeoman's service to players when he, in his "Innovations in Fingering," called attention to the desirability of interchanging the fingers and the application of the principle, but he, unfortunately, went at once in *medias res*, instead of working systematically and by grades up to the desired flexibility and independence of the fingers, so that his otherwise good work remained useless to the great majority. Müller-Reuter has bridged over the gaps in the above studies, which will be welcomed by all earnest players, and more particularly by the young who have not yet settled down to routine technique. The above-mentioned works, taken in due conjunction with each other, will prove a revelation to and earn the warm gratitude of many.

Specially written for THE ETUDE by HARRY BERT, LEIPZIG.

SOUND AND MUSIC. By the REV. J. A. ZAHM, C. S. O., Prof. of Physics in the University of Notre Dame, Ind. McCune & Co. \$3.60.

Very closely allied to music as an art is the science of sound, yet it is almost entirely neglected in the usual musical curriculum.

Many otherwise well-educated musicians are ignorant of its principles and its phenomena.

There are text-books treating of acoustics. Some are too dry, some too expensive, so that it is largely an unexplored subject to music students.

The work under review, as its preface states, is intended to benefit music students, and if properly read, it will undoubtedly do this work.

There are ten chapters with a short appendix treating respectively of the production and transmission of sound; loudness and pitch; velocity; reflection and refraction of sound; musical strings; vibration of rods; plates and bells; sonorous tubes; resonance and interference; beats and beat-tones; quality of sound; musical intervals, and temperament. The appendix contains a chapter on playing in pure intonation. The chapter headings have been given in their entirety because we believe this subject to be a sealed book to the vast majority of music students, and as they indicate the scope of the work they give the initiated an insight as to its nature. It is essentially a work which should be in every musician's library. Being written with especial reference to making clear the relation of sound and music, it naturally becomes a musician's text-book on sound.

The principles laid down are based upon experiments and are verified.

Among items appealing to musicians are the facts presented as to the delicacy and accuracy of the ear, which is capable of appreciating differences wholly impossible to the eye.

The experiments illustrating sympathetic vibrations are of great interest and explain or point out an important use of this damper pedal of the piano.

Musical intervals and temperament is given a complete chapter and is very fully treated. This branch of musical mathematics should be carefully studied by professional musicians, and the treatment it receives here is just suited to such a purpose.

The remarks upon playing in pure intonation are exceedingly interesting. The work is a very scholarly one and at no time is it dry or uninteresting.

The range of experiments is very great, and includes many new and very delicate instruments.

The labors of the author are certain to produce valuable results in causing a closer union between the science and art of music in general musical study.

The publishers have done their portion of the work well, and the result is a scholarly book put forth in very attractive style. Excellent paper, fine print, and valuable illustrations. Well and strongly bound.

We hope musicians will procure it. It can be had of the publisher of THE ETUDE.

## DELICACY AND ACCURACY OF THE EAR.

BY J. A. ZAHM.

THE ear is a wonderfully comprehensive instrument. As compared with the eye, it is vastly superior in the extent of the sensations it is capable of experiencing. The eye possesses barely an octave and a half of sensations, whereas the average ear, as we have seen, has a range of six or seven, while more acute ears have a compass of fully eleven octaves.

And then the ear is a wonderfully accurate instrument, and capable of appreciating minute differences that would be wholly impossible in the case of the eye. According to Dr. W. H. Stone, "an architect or draftsman who, between two lines neither parallel nor in one plane, made an error of estimation by eye not exceeding one-thirtieth, would gain credit for unusual precision. But in the ear one-thirtieth amounts to quarter of a tone, and by ear one-forty-fifth of a tone is easily determined." A skillful pianoforte tuner can do much more. He is called upon, for instance, to distinguish between a true and an equally tempered fifth, where the difference is only the one-hundredth of a tone. He should, accordingly, be able to recognize at least six hundred different sounds in an octave. More than this, according to the investigations of Professor Mayer, it is possible under specially favorable conditions and for sounds whose pitch is near that of  $C_2$ , to distinguish from each other notes which do not differ by more than the  $\frac{1}{100}$  of a semitone.

In the rapidity of its appreciation the ear is remarkable. In a fraction of a second it can accurately refer any note to its place in the scale and can just as easily and as quickly separate from each other several widely different notes. According to recent investigations, the ear is capable of hearing a sound when only two vibrations are made. It should therefore hear the middle notes of the pianoforte in the two- or three-hundredth part of a second. It requires more time, however, for the ear to distinguish the full characteristic of a note. To do this, according to the experiments of Exner, Auerbach, and W. Kohlrausch, from two to twenty vibrations are necessary.

With proper training and practice the organ of hearing can be rendered remarkably sensitive and accurate. There is rarely any physical defect in the ear itself. The defects ordinarily noticed and spoken of are such as can be easily remedied by cultivation. It may, it is true, never be able to attain the remarkable range of audition we have spoken of above, it may never become so "apprehensive and discriminant" as the ear of Mozart; but its delicacy can be increased and its general appreciation of musical sounds wonderfully improved. This is especially true if the work of instruction is begun in childhood, when the organ of hearing is naturally most sensitive and most readily susceptible of cultivation.

In making experiments with rods and tuning-forks giving very acute sounds, I have frequently been struck with the very great difference in the ability to perceive such sounds as manifested by young and old persons.

Even when the latter were trained musicians they were incapable of hearing sounds that were quite audible to children who had no musical training whatever. This fact, like many others that might be adduced, is a striking commentary on the necessity of beginning early the training of the young, when eye and ear, not to speak of the other senses, are ever on the alert, and quick to detect sounds and forms and colors which at a later period would entirely escape their observation, or that of one who had never been taught the wonderful powers and capabilities of the five senses when properly educated.

## Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In every case, please give your name and address, and if possible, the questions will receive no attention. In no case will the writer's name be printed in the question in this Etude. Questions that have no general interest will not receive attention.]

Ques.—1. What is the difference between a Cadenza and a Cadence?

Ans.—2. The next, What is a piano virtuoso?

Ans.—1. Cadenza is a musical flourish generally written in small notes. A cadence is a close, consisting of the chords of V, I or IV, V, I of the key.

2. A virtuoso is one skilled in an extraordinary manner on any instrument. A brilliant concert performer.

Ques.—1. In some of the recent editions of standard and classic music I find single and double vertical marks (:) between the notes. What is their meaning?

2. Should a child be taught the chromatic scale before the minor?

3. What are diatonic chords?

M. Y. F.

Ans.—1. These vertical marks you doubtless found in the "Thirty Studies," by Heller, or in the Cady edition of Mendelssohn's "Songs Without Words." The Riemann edition of classics contains them; in fact, they were invented by Riemann. They show the motives, or they may be called breathing places. Play the passages, making the note before the mark a very little staccato, and their meaning will be evident. However, in playing they serve more for pauses to be understood by the player than to be made clearly evident to the listener. They are to be felt by the player rather than be heard clearly by the listener.

2. The chromatic scale can be taught very early in the course. It makes no special difference which is taught first. No harm could come if the chromatic scale was taught before the major; in fact, there would be a gain in some particulars. The chromatic scale is the easiest scale of all.

3. Diatonic chords are those within the given scale—those that have no chromatic signs, sharps, flats, or naturals placed before the notes. The dominant chord in the minor is an exception.

C. W. L.

Ques.—What is the meaning of the short horizontal mark, also the same with a dot under it? — These characters are found over or under notes.

B. V.

Ans.—The horizontal mark is the half accent. It is also used to indicate that the note must have its full duration. The dot calls for a slight staccato effect with the half accent.

C. W. L.

Ques.—How should the letter names of the notes be taught to a beginner?

D. A. S.

Ans.—Teach only five of them at the first lesson. Begin on middle C if you can. The point is, give the names of only such letters as the pupil is to use in his daily practice. Of course, he should at once learn the musical alphabet, C, D, E, etc., in his first lesson, that is, learn them so he can repeat them from memory.

C. W. L.

Ques.—Why do most instructors omit writing out the chromatic scales with signatures, just as they do major and minor scales. We are always taught that this scale consists entirely of semitones, but I have never seen them written out in instructors?

M. C.

Ans.—The reason probably is that the chromatic scale is exactly the same, whatever tone is used as a starting-point. That is to say, since the chromatic scale divides each and every octave into twelve equal semitones, there is no special need of any signatures. In fact, it would be impossible to indicate by a signature whether the chromatic scale was to start with C, C sharp, D, or with any other tone.

J. C. F.



# A CONCISE CHRONOLOGICAL HISTORY OF THE CHIEF MUSICIANS AND MUSICAL EVENTS FROM A. D. 1380-1885.

BY O. E. LOVE.

- 1786 Friedrich Kuhlau, b. Hanover. Wrote Operas and many good Piano-forte pieces.  
Carl Maria v. Weber, b. Holstein. Wrote "Der Freischütz," "Oberon," and other great works.
- 1787 Chris. Willibald v. Gluck, d. Vienna.  
First performance of Mozart's "Don Giovanni."
- 1788 Carl Philipp Emanuel Bach, d. Hamburg.
- 1789 Robert Nicholas C. Bochsa, b. Montmédi. A distinguished Harpist and Composer for the Harp.  
Friedrich Ernst Fesca, b. Magdeburg. Wrote several Quotations, Songs, etc.  
1790 Carl Joseph Lipinski, b. Poland. Distinguished Violinist and Composer.  
First performance of Mozart's "Così fan Tutte." Ferdinand Herold, b. Paris. Wrote "Zampa" and other Operas.  
1791 Wolfgang Amadeus Mozart, d. Vienna.  
First performance of Mozart's "Magic Flute." Sir John Hawkins, d. London.  
Mozart wrote his "Requiem."  
Haydn first came to England.  
1792 Giosechino Rosini, b. Pesaro. Great Operatic Composer; "William Tell," "Il Barbiere," etc.  
"Marsellaise" composed by Rouget de Lisle.  
Cipriani Potter, b. London. A celebrated teacher of the Piano-forte.  
Moritz Hauptmann, b. Dresden. Professor, Composer, and Theorist.  
Jacques Férol Mazas, b. France. Talented Violinist and Composer for the Violin.  
1794 Giacomo Meyerbeer, b. Berlin. Great Operatic Composer; "Huguenots," "Dinorah," etc.  
Ignaz Moscheles, b. Prague. Professor, Pianist, and Composer.  
Carl Czerny, b. Vienna. Celebrated for his excellent Piano-forte studies.  
1795 Heinrich Marschner, b. Zittau. Wrote "Hans Heiling" and other Operas.  
Paris Conservatoire of Music founded.  
1796 Erard's first Horizontal Grand Piano-forte.  
1797 Saverio Mercadante, b. Naples. Composer of several Operas.  
Gaetano Cappelli, b. Bergamo. Wrote "Lucresia Borgia," "Lucia," and other favorite Operas.  
Franz Schubert, b. Vienna. Famed for his splendid Songs, Masses, and other great works.  
1798 Giuditta Pasta (Madame), b. Como. A distinguished Singer.  
Henry Bertini, b. London. Well known for his excellent Piano-forte studies.  
Haydn's oratorio, "The Creation," finished.  
"Allgemeine Musikalische Zeitung" first published.  
1799 François Elie Halévy, b. Paris. Wrote "La Juive" and other Operas.  
First performance of Boieldieu's "Caliph of Bagdad."  
1800 Sir John Goss, b. Hanis. Theorist; Composer of splendid Church Music.  
Niccolò Piccinni, d. Passy.  
First performance of Cherubini's "Wasserträger." Beethoven's first Symphony.  
1801 Vincenzo Bellini, b. Sicily. Wrote the operas "Norma," "I Siciliani," "Puritani," etc.  
1802 Charles de Bériot, b. Belgium. Great Violinist and Composer for the Violin.  
Dr. Samuel Arnold, d. London.  
Beethoven's Second Symphony.  
1803 Hector Berlioz, b. Paris. Wrote several Grand Symphonies and Operas.  
Bernhard Molique, b. Nürnem. Violinist and Composer.  
Charles Adolph Adam, b. Paris. Wrote "Poli-llion ou L'Onanisme," and other Operas.  
Albert Lortzsch, b. Berlin. Wrote "Czar und Zimmermann" and other Operas.  
Gaetan Pugnani, d. Turin.  
1804 Sir Julius Benedict, b. Stuttgart. Celebrated Composer, Pianist, and Professor.  
Johann Strauss (Sen.), b. Vienna. Prolific Composer of Dance Music.  
Franz Lachner, b. Bavaria. Composer of excellent Symphonies, Suites, etc.  
Johann Adam Hiller, d. Leipzig.  
Beethoven's Third Symphony.  
1805 Luigi Boccherini, d. Madrid.  
First performance of Beethoven's "Leonora" (Fidelio).  
1806 John Barnett, b. Bedford. Wrote an Opera, "The Rosamond," and many other works.  
Beethoven's Fourth Symphony.

\* b. born.

† d. died.

(To be Continued.)

## WHAT DOES MUSIC EXPRESS?

In view of the many ideas advanced as to the power of music to express definite ideas and to awaken well-defined emotions in the hearer, the following extracts from an actual test made by Prof. Gilman, instructor in psychology at the Clark University, Worcester, Mass., possess great interest. Subsequent tests, with the deductions which may be drawn after such tests become trustworthy, will be awaited with considerable impatience.

About thirty persons accepted an invitation to attend a concert at which were given certain carefully selected musical fragments to which had been attributed a definite musical expressiveness. Each person was provided with a notebook, in which he answered certain questions concerning each piece performed.

The work of the evening consisted in obtaining answers to fourteen questions based upon thirteen selections of music, one being the subject of two questions. Nearly all of the pieces were played more than once, some several times, and although they succeeded each other almost without intermission, except for putting the questions and making necessary explanations, the experiment lasted without any relaxation in the interest of the participants from eight o'clock until about midnight. Twenty-eight notebooks were the result. Each listener replied on the average to about three-quarters of the questions.

We have chosen questions three and seven, as they relate to selections which are familiar to piano students and, consequently, illustrate the subject best. They are worthy of attention. They are taken from an article in *Musical Review*.

### QUESTION III.

What is the main impression produced by the following passage taken as a whole?  
Beethoven. Piano-forte Sonata in D, opus 28 (often called the Pastoral Sonata), but it is said, without warrant from the composer. Fragment of the allegro, beginning with the 77th bar and ending with the 125th. According to Edmund Gurney ("Power of Sound," p. 169) this passage "affects the innersense with a compulsion, a concentrated passion of movement, so overpowering that I scarcely know its parallel in music; the four bars break in the middle, making the swing of the motive, as it recurs, seem more than ever resistless." The allegro was played from the beginning up to the 18th bar, the attention of the audience being especially called to the passage remarked upon by Gurney. Piano solo.

### ANSWERS TO III.

- A. Joyful contentment.
- B. The piece brought to my mind a girl half talking, half singing to herself, ending with a careless laugh.
- C. Very vague; but something like the joyous feeling of out doors, with its invigorating and cheering influences.
- D. It suggests the opera; the orchestra works to a mild climax; not the grand climax of the whole. A woman sings one of her first songs; a touch of feeling ending with the customary runs.
- E. Noble joy on a terrace, eighteenth century, people in pearl color and powder dancing it; then the piece loses that date; the joy appears based on an assured rest; impatiently looked for in the rapid running passages, and the reasons of the certainty of the coming rather triumphantly laid down in the staccato thumps.

The above describes the whole piece, not only the termination.

The coming of spring.  
G. Suggests a melody in one of Sullivan's operas, perhaps Iolanthe: "I heard the witch remark, etc."

H. Impression very slight; mild progress and success; runs, to me, are meaningless.

I. Song chorus; jaunt on the cars; singing to the beat on the balls; no deep emotion.

J. Gave me a feeling of light-heartedness, such as one in perfect health has in the early morning of a beautiful day; the joy of life and nature.

K. Renaissance work. Trivialness of surroundings; flounced dresses, hair powder, coats with long skirts, silk lined, elaborate walking sticks, and human heads beating; life real in it all.

L. This (or something that suggests it strongly) is familiar to me, and as I have entirely material associations with it, I cannot disconnect them from the music.

M. I can do so, it seems in fact a little trivial, becoming then more serious, with occasional outbursts of the trivial side.

N. Irruptions me. The impression is filled with charm, but it is very difficult to analyze. Suggests something slightly frivolous—a comic opera.

O. Beethoven's "Pastoral Sonata." My impressions are very old and personal as to this sonata. I never

found especially "pastoral" associations as such in the first movement, although I always imagine myself in the open air, under the blue sky. But that is arbitrary. The passage in question has purely religious context otherwise in my feeling; the climax of a moment of cheerful adoring resignation, voluntary abandonment of finitude, with a certain insistent and repeated delight in laying off, as it were, the clothes of one's soul before taking a very joyful flight into the blue.

O. Nothing clear.  
P. Dance of village young men and maidens; pleasant or gay responses; mild abandon.

A. A child learning to walk: step high; step low; faster! faster!

B. Serene confidence.

C. Undefined.

D. The joyful consent of many.

E. Known: Beethoven. A wavering between two desires, each of which is worthy; now one is stronger, now the other, and the decision comes nearer, and nearer. It is almost reached when the steps leading to decision all are shattered and have to be retraced. The conclusion of the whole matter is a decision inconsistent with the premises.

F. A vague impression of regret.

G. No clear impression. The first half brought a remembrance of a peasants' fete in Brittany, the last half, nothing.

H. The joyful uplifting of an oppressed soul that feels itself released from depths of anguish through faith in a kind, heavenly Father.

I. No impression other than a musical one.

J. A demand; a bitter disappointment, concealed by gaiety and nonchalance sometimes, but ill concealed.

K. Rocking in a boat on a dancing, sparkling sea; surroundings cause a happy state of mind.

L. No impression.

### QUESTION VIII.

What single adjective best expresses to your mind the general impression of the following music?  
J. S. Bach. Well-tempered clavierbook. Prelude in E flat minor. In the "Conversation on Music" (p. 5) Rubinstein writes: "... the tragic in no opera sounds, or can sound, as it is heard in ... or in the prelude in E flat minor of Bach's "Wohlttemperirte Clavier." Piano solo.

### ANSWERS TO VIII.

- A. Religious.
- B. Unsatistactory.
- C. Tragically sad. Widow of a dead patriot.
- D. Fanciful; full of grief. Picture: Twilight; a woman playing and dreaming.
- E. ??? Non-significant.
- F. Sad.
- G. Funeral.
- H. Instability.

K. Not light enough for "fantastic;" too much matter for the merely negative; "disjointed." Whimsical.

L. Interesting, but to me not particularly beautiful or great. It seems, incomplete, more like an introduction to something else.

M. Disjointed.

N. This kind of thing declines to be expressed except as, say, a seraph's song, a song of one excelling in knowledge.

O. Funeral march?

A. Satisfactory.

B. Soothing.

C. Heavily monotonous.

D. Known. Massive; the massiveness of a cathedral, with the delicate tracery of the fretting and pillar ornamentation occasionally revealed by the light.

E. Gloomy.

G. Interesting and dignified; non-emotional.

H. Serious (philosophical); majestically elevated—but to a dizzy height; a la Beethoven.

J. Languor; reluctance.

K. Contentment.

L. Feelings after a disappointment; not cheerless, but serious; and more uplifting than sad; at the same time more or less sad.

M. My mother (says the venerable Gounod) had made me her pupil as well as her nursing, and familiarized my ears with sounds and with words. Hence, my perception of airs and of the intervals composing them was quite as rapid as my perception of words, if not more so. Before I could speak, I distinguished and recognized perfectly the different airs with which my ears were lulled. It must not be concluded that a precocious culture of the ear is sufficient to make a musician capable of composing. But it is certain that one can initiate the ear to musical language, exactly as to spoken language, and can develop the musical sense in a much larger number of children than is commonly done. I have known children to sing false because their mothers and nurses sang false and spoiled their ears. It is not the voice which is false—it is the perception of the intervals which has been falsified by vicious expressions.



LOUIS KÖHLER.

A BIOGRAPHICAL SKETCH BY AUGUST REISER.

LOUIS KÖHLER, one of the most prominent of contemporary pianoforte pedagogues, an excellent critic and writer on musical matters, was born at Brunswick on the 6th of September, 1820. The modest means of his parents afforded him in early youth no opportunity of hearing music; nevertheless his mother represented the guiding principle in art, inasmuch as she opened up to him the ever fresh music treasures contained in "The Folks' Songs," for which Köhler retained in mature manhood a great veneration, as is evident in his collection of "National Songs and Dances" (published by Litolf, Brunswick). He saw pianos in the families of his playfellows, and felt such an uncontrollable impulse to touch the notes as is felt by many boys without their possessing the same degree of reverence as Köhler displayed. His beautiful, clear, and high soprano voice one day aroused the notice of the Prefect, Andreas Sonnemann, who admitted him in the choir of which the latter was conductor. As is still required in some places, this choir was among other duties bound to parade the streets on Wednesdays and Saturdays—as was the custom in Luther's time—and to sing anthems by Rolfe, choruses by Händel, etc., in front of the houses. As young Köhler had a remarkably sensitive ear and quick perception, Sonnemann took more and more interest in the boy, and noticing that his fingers were admirably suited to pianoforte-playing, he volunteered to give the boy lessons therein, as also in singing. This offer was faithfully carried into effect for five long years. Köhler made rapid progress, owing to his untiring industry. But, in order not to serve art in a one-sided manner, he took lessons in violin-playing from Ch. Zinkeisen, and was soon able to play in the Brunswick theatre orchestra. L. Zinkeisen, the father of the former—having been a pupil of Förlkel, the biographer of Bach and a friend of Bach's sons—and, later on, Ad. Leibrock instructed him in harmony and general bass. After our hero had already made some earlier modest attempts at composition, he now ventured thereon with redoubled zeal and confidence. A number of songs, choruses, pianoforte pieces, etc., were thus created, and, having the opportunity afforded by the vicinity of the Military Music Institute of learning all instruments, he also composed orchestral works, and in a comparatively short time played pianoforte concertos by Hummel and Moscheles, for which this orchestra was available. It became also possible to him at this time to hear good music, principally through the orchestral concerts conducted by Court-chapel master Alb. Methfessel, as also through the

quartette evenings of the elder brothers Müller, and the opera. Köhler said himself: "When I heard operas by the more modern Italians, I always experienced the sensation felt after eating forbidden fruit, in spite of the attractions afforded by the pleasurable elements thereof. I could not at that time explain the reason to myself; there was not a critic in Brunswick, and the musicians with whom I associated were, for the most part, still lads with whom I zealously battled on the point."

A visit to a near relative at Potsdam in 1838—which visit gave him an opportunity to play at one of the Philharmonic Society's concerts—had a decided influence on his artistic development. His relative, who was as artistically disposed as he was noble minded, sent the eighteen-year-old lad to Vienna for further tuition. Czerny was to take him in hand.

Köhler described his journey and meeting with Czerny as follows: "My journey was (in 1839, without railways) via Leipzig, Dresden, and Prague. In Leipzig I heard the then new 'Eugenots', which made a profound and yet repellant impression on me, the still completely neutral being. It was only later on that I explained to myself this aversion as arising from the fact that the 'Eugenots' was the first work dictated by the speculative phantasy of a long-headed writer which I had heard. I reached my goal without any further noteworthy occurrences. Everything visible in Vienna created an immense impression on me, but the musical end I had in view so filled my mind that I kept away from all and hastened to Czerny, who resided in the house of the then celebrated pianoforte maker, Graf, close to the Karl's Church, on the Wieden. Little, broad, and round Czerny, clad in a gray dressing gown, was writing busily. Manuscript music and writing materials were spread around, so that I could believe the tale to the effect that, while one side of a work was drying, he wrote on another sheet, and thus worked from table to table. He very politely raised his little cap and, upon my request for tuition, his cat-gray eyes twinkled in a friendly manner as he informed me that he had not taught for a long time, and now devoted himself solely to composition. All my entreaties (with tear-filled eyes, as I thought of my long and unsuccessful journey) were without effect. 'But,' said he, 'I will send you to one better than myself' and he wrote down, C. M. von Booklet, a player in Hummel's style, who had once been highly esteemed by Beethoven, and was thought much of in Vienna. Then he noted the names of Simon Sechter and Ignaz Ritter von Seyfried, for theory."

Köhler secured these teachers and studied under their excellent supervision with great zeal. It is not to be wondered at that, with his energetic industry (he practiced eight to twelve hours daily); von Booklet let him "go free" after one and a half years, and told him to listen solely to masters, practice independent of all tuition, and appear in public.

However, Köhler (who had a natural repugnance to the career of a virtuoso) then took lessons with Sechter in general bass, together with the composing of small pieces, while, later on, Seyfried, who was a fellow pupil with Beethoven, of Albrechtberger (born 1788, died 1809), led him forward in four-part phrasing, then into simple and double counterpoint, two-four part canon, simple and double fugue, besides practicing other composition exercises in strictly thematic style. When both became exhausted from the zealous work, Seyfried would often relate his personal experiences of Haydn, Mozart, and Beethoven. This acted encouragingly on the persevering and inspired youth. In 1841 he accompanied this teacher, to whom he was particularly devoted, to the grave.

The fruits of this tuition from the admirable theoretician were, in addition to various compositions, a symphony in D major and a string quartette, both based on themes furnished by Seyfried for the purposes of elaboration.

In the same year Köhler received from C. Von Holzey, who was at that time dramatist and actor at the theatre by the Wien, the flattering order to compose overture, choruses, and melo-dramatic music to the "Helena of Euripides," for that theatre. This work was performed three evenings in succession and accepted with applause even by the critics. He further composed a romantic opera in three acts, "Prince and Painter," on the

libretto of which his cousin, Emil Pallenke, was his fellow-worker; and the score of which he handed in to the Brunswick Theatre after his return to his native home.

But while excerpts from his opera were being sung in the hospitable and artistically animated home of the singer Schmezer, with whom Köhler and Alex. Festa shared the family life, Schmezer incited him to undertake another subject for opera, namely, "Maria Dolorosa," a tragic opera in four acts. Köhler, who had long been seeking for a new libretto, set to work thereon with fiery zeal, and soon completed the work. He then withdrew the first opera and submitted the second, which was repeatedly performed immediately after the then still new opera of "Stradella," and earned great approval, not only in musical connoisseur circles but also by the Casse! chapel master, Louis Spohr, who was accidentally present. But it did not hold favor long; the subject was too painful.

But Köhler had already lost all interest in this opera, and allowed it to lie, without complying with Spohr's wish to send it to him for performance at Casse!. However, neither time nor trouble had been wasted, for such experiences could only serve to clear up his views with regard to the castaway opera compositions of that period. The mental revolution which was taking place in the young artist, and the inward struggle consequent thereon, induced him to refuse a libretto for Shakespeare's "Merry Wives of Windsor," as being no longer in harmony with his new ideas and experiences with regard to opera. He composed to another libretto based on an episode from "Gil Blas," which libretto had been written at his request, but he devoted himself herein more to characteristic expression than to sensual melody, and submitted the score in Brunswick and then in Leipzig, where it was accepted. Nevertheless it did not reach performance here, for he was hindered from further attention thereto by such constantly re-occurring and ever-progressive ideas of operatic reform that it became almost repugnant to him to create operas in the usual style, while these ideas taught him to recognize practically that which was later on described as "the unmounted standpoint." It is true that these ideas could not be brought into practical effect, but they were ever fermenting within him and kept him back from cheerful creations. We find in these circumstances the natural explanation as to why Richard Wagner's "Opera and Drama" took such warm hold on him, as these deal with the main points which gave speech to his own vague views.

Specially translated from the *Neue Musik-Zeitung*, of Cologne, for THE ETUDE, by Harry Brott.

LEIPZIG, January 29, 1893.

If music is studied at all it ought to be studied thoroughly and from the very first. Parents are apt to think that anybody can teach a child, and that any sort of piano is good enough for a child to practice on. No mistake can be more fatal. A child who is fit to be taught at all should be taught by a capable musician, with intelligence enough to make the groundwork not merely superficial but solid, and not only solid but interesting. A great deal of the preliminary study of music is not at all interesting, unless the teacher thoroughly understands, and takes the trouble to make the child understand, the infinite and complicated beauty of the science of harmony, in opposition to the dullness of mere strumming. Then the little soul, should there be a musical soul, will soon wake up, will comprehend the why and wherefore of the most wearisome of scales and the hardest of exercises, and conceive an ambition not merely "to play a piece," but to become a true musician.

And here let me end with a passionate and indignant protest against the habit which ill-conditioned guests indulge in, and weak hostesses permit, of talking during music—a solecism in good manners and good feeling, which, whenever it is found, either in public or in private, should be put a stop to, firmly and remorselessly. If people do not like music, they need not listen to it, they can go away. But any person who finds himself at a concert or in a drawing-room where music is going on, and does not pay it the respect of silence—total silence—is severely to be reprimanded. And whosoever, in any public room, sits by and does not remonstrate against such behavior, or, in a private room, connives at and submits to it, is—let me put it in the mildest form—a very weak-minded and cowardly person.—*Mrs. Mulock.*



## THE MUSIC TEACHER AND THE DEMAND OF THE TIMES.

BY EDWARD DICKINSON.

ONE who carefully observes the progress of musical critical thought in America, as disclosed in the daily press, the musical journals, the increasing number and popularity of lectures on music, and in many other ways, cannot fail to draw two closely related conclusions. One is that music is becoming recognized by the whole nation as an essential element in its life, and the other, that the popular musical education is coming more and more into the hands of men and women of broad culture and high intellectual abilities. This rising and broadening tendency of musical study and instruction is something comparatively new. It dates within the professional experience of those not yet past middle life. It is not in the art and literary centres only that this fact is obvious,—even in remote and obscure towns the teacher of music whose merit consists only in dexterity as a performer, and whose instruction begins and ends with technical drill, is no longer accepted as satisfying all requirements. The recognition that music, like the other arts, is rooted in the desire of self-revelation, which is the most powerful and universal of the spiritual instincts, that it has a history which is indissolubly bound up with the progress of modern civilization, that its great masters were in the current of the spiritual life of their times and both influenced it and reflected it upon subsequent thought, that music is based upon philosophic principles, that its structure and development are subject to law, and that it cannot be ignored without restricting the universal sympathies which it should be the aim of every serious person to develop—this conviction is becoming deeply rooted everywhere. It is fast taking the place of the old notion that when music gives a soothing amusement for a leisure hour its function is fulfilled. The consequence is that music is blending with the great popular educational movement which is the glory of our age and country.

This wide-spread spirit of seriousness in musical culture will carry our music-teachers up with it, or it will swamp them. It is already swamping many. Most of us could probably mention instances of men who a few years ago were successful, so far as large classes and incomes constituted success, who are now admitted failures, their following gone, their names ignored. They did not see in time that methods were changing, that new requirements demanded constant adaptation, that they must keep pace with the public needs or be thrown aside. The same fate awaits many more who will not broaden with the life around them.

These melancholy failures are often due, of course, to indolence or lack of conscience. We need not waste any sympathy or admonition upon such. But on the other hand the inability to meet the huge emergencies, the lack of credit in general society, the dead weight which would keep musical culture on a low intellectual plane and which society is now trying to shake off, are often owing to the very habit which for a time may bring material success. The temptation of the music teacher is to confine himself within a monotonous routine, and of all specialists the musical specialist is the most narrow. That this is so comes from the very nature of things. Performance is the object of musical instruction in the vast majority of cases; musical performance is a reproducing, not a producing act, and the mastery of its mere mechanism is an achievement of extreme difficulty. The teacher in the art school or studio has for his aim immediate or ultimate creation—production, not reproduction. The teacher of literature works for the development of taste and for mental stimulus and enlightenment. But the music teacher, seeing that his most obvious task is technical drill, in most cases allows himself to be completely absorbed by it, and his constant devotion to this one thing, finally, by inevitable law, stops all mental growth in himself. The more his services are in demand the less time he has for interests outside of his routine, and the less he cares for them, and the final result is an intellectual stagnation which reacts disastrously upon the very technical instruction which is his sole dependence.

The cry of the age is for culture—culture deep, broad, humanizing. Let no one believe that the drift is toward mere specialism, that comprehensiveness is derided by the mind of the time. The vast bulk of modern knowledge certainly makes specialism necessary, but specialism is a means, not an end. Where it is pushed to an unworthy prominence a corrective will always appear. Here in Germany, the specialists' home *par excellence*, a new word is challenging attention, that the spirit is more than faculty, the man more than the spectacle-plodder. Gladstone, in his recent Oxford address, glorified Oxford and Cambridge that they had afforded no foothold to the theory of education "that would have it to construct machines rather than to form characters." Lowell, in his noble Harvard oration, sonneted the same note and carried the mind of all thinking America with him. In our country least of all can the specialist mechanical theory hold sway. The inspired task of America is popular education. Our scholars need not hope or wish to vie with those of Germany in digging out grains of fact from hidden mines; it is for ours to diffuse intelligence and see that it works for right thinking and right living.

There is no space here to expand these hints, nor is it necessary. The knowledge of music in the broad and not merely a single branch of it, a general acquaintance with the essential principles of art, history, and science sufficient to enable one to see the right relations of the specialty to the whole, a disposition to help the spread of good taste and correct judgment among one's pupils and in general society—these are the qualities which public sentiment is beginning to demand of the music teacher. That these demands are still far from being met is undeniable. The same may be said of America that a recent writer has said of Germany: "Musiker sind selten; Musikanten zahllos."

A word of warning is needed here on the other side. An enthusiasm for culture has its dangers too. The man who carries his head in the upper air will have a wide vision, but he may fail to see obstructions at his feet which will cause a fall. A disposition to neglect dry technical details is liable to come to one whose mind has been caught by the higher æsthetic problems of his art. What greater hardship to such a one than to shut from his mind the subjects that seem to him of higher worth and give his whole effort to correcting a pupil's uneven scale or imperfect tone? Many yield to the temptation to intellectual self-indulgence. An eminent German musician is losing his great reputation as a teacher on account of his devotion to composition. In this instance, perhaps, the benefit is simply transferred, but in many other cases there is a loss of usefulness. What is needed is a disciplined strength which will enable the man to put all his mind upon routine details when his duty lies there, and upon the broader matters when they are the call of the hour. Both are needed—the latter to idealize the former, the former to regulate the latter. Technique is only a means, to be sure, but it is a means to a noble end, and is also a part of that end. Music cannot act except through a personal medium. To train an interpreter is, therefore, to share in the creation of a work by aiding an act of re-creation, and the completeness of that re-creation depends upon the thoroughness of the unimaginative technical training. Criticism, too, without minute technical knowledge is not of much value, as a great deal of loose contemporary writing, not only on music but also on other art subjects, will show us. Perfection lies in plugging each step on scientific principles and then, when that is done, never pausing.

Let the teacher, then, idealize his work; let him illuminate it with the living colors of imagination; make technique the foundation, not the cap-stone; above all, perceiving with Emerson, that "nothing is fair or good alone," touch all life and culture with his special art. The means to this attainment are everywhere at hand, in the country as well as in the city. There is never a determination that cannot find a way.

Teachers who desire to circulate THE ETUDE among pupils, and thus create a greater interest in study, will please see Publisher's Notes in this issue.

## GENIUS IN CHILDHOOD.

BY E. DAVENPORT.

In reading about the lives of the great musicians one is struck with the wonderful ability they displayed in childhood. Mozart's child life is perhaps the best known instance of this, having shown his masterful love for music as early as three years; he composed a minuet at four, and a year later wrote out what he composed. Then, at six years old, he traveled with his father to the different courts, playing the piano before the royalty, who were amazed at the skill of the baby fingers.

Hummel, Mozart's first pupil, showed almost equal talent. He began to learn the violin when four years old, and the piano and singing twelve months after. Under Mozart's instruction he became at nine years a marvellous pianist for his age.

Beethoven, the greatest of all in the world of music, composed at thirteen. Mozart heard him play and exclaimed to a friend, "Mark that; some day you will hear from him."

The Bach family are celebrated as musicians, and Johann Sebastian is regarded as the flower of his race for his beautiful work, "The Passion, according to St. Matthew." He studied the elements of music when he was a little over ten, and copied by moonlight a music book that had been devoted him by his elder brother, working over it six months.

Händel's youth is another example of the strong love for music, fighting against difficulties. His father wished him to become a lawyer, and discouraged his desire for studying music, sending from the house all the musical instruments. But the boy managed, with the aid of his nurse, to get an old piano into the garret, and then, when every one was asleep, he practiced night after night. When he was nine years old his father took him to a palace to visit a relative who was employed there. Young Händel wandered into the chapel and soon found the keys of the organ. The duke heard him and urged his father to cultivate his son's love for music, which opened the way for Germany's noblest oratorio writer. At eleven years Händel wrote hymns which were sung in the principal churches of his native town, Halle.

In the Schubert household the father and his sons spent their evenings playing trios and quartets from Beethoven. Franz, the youngest boy, when not ten years old, took part and played with taste and skill.

Mendelssohn played the piano with ease at eight years, and when he was a little older composed quartets, and even conducted an orchestra. Moscheles, the dear friend of Mendelssohn, played a difficult sonata of Beethoven's at seven, and could play from memory pieces he had once heard. When Robert Schumann was ten years old he heard Moscheles play, and was filled with the desire to study music. Now he is regarded as one of the finest song writers of Germany. Wagner's love for music sprang up in somewhat the same manner. He heard a symphony of Beethoven when a boy, and eagerly began to study music; seven years later he wrote a symphony himself, which was well received.

Chopin, the gifted Polish pianist, played at his first concert when he was only nine years old, and when he returned from it his mother asked him what had most pleased the audience. "Oh, mamma," he exclaimed, "they all looked at my collar."

This does not exhaust the list of children who were wonderful in music. Liszt was openly caressed by a prince for his rendering of a certain piece at nine years old, and became the pet of the musical people in Vienna; he wrote a rondo at eleven and appeared in public a year later; Rossini composed an opera at sixteen; Clementi equalled good pianists at nine; Haydn tried to compose a mass at thirteen; Paganini played the violin at seven, and Meyerbeer gave a concert at six.—*The Scholar's Companion*.

## A SUGGESTION.

Be sure you do not give advice on points of which you are not well posted. Again, do not be too "wordy." explanation is often turned to confusion by using more words than are necessary. Avoid repeating as far as is practicable. It is well to consider the material in hand. You cannot expect much from illiterate children or grown persons. It would be very foolish to feed an infant on strong meats, so look well to the intelligence of your pupils. Give them such food as they demand. You cannot build a car box from straw, neither can you make musicians from weaklings. At this point many teachers lack courage. You may expect to find all classes in your work; deadheads are often found in the teacher's column. Be careful in giving theory; do not give too much. Dr. Mason says: "Give little theory and much practice." Such advice is worth considering.—*The Temps*.

## MUSIC FROM A PUPIL'S STANDPOINT.

BY F. R. WEBB.

A FEW weeks ago, my attention was attracted to an article in the *ETINGS* by Mrs. Flora Hinner, a prominent teacher in Indianapolis, in which she propounded a series of questions to her pupils; they are as follows:—

1. Why are you studying music?
  2. How long do you expect to study?
  3. How well do you desire to play?
  4. What do you desire to know of musical art?
- To which four questions I added a fifth one, as follows:—

5. What is your idea of a musical education?

These questions I had printed and distributed among my music pupils, with a view of obtaining their ideas on these subjects, and most of them were in due time returned with the questions answered as desired, according to the different views or ideas entertained by the different pupils. The answers were universally encouraging.

I feel bound to say, however, that—without being unkind enough to accuse any of my pupils of being insincere—the answers received showed a height of ambition which they are not apt to attain in the few short years allotted to man—and woman—kind, with the limited amount of application now being bestowed upon their studies.

I will copy a few of the answers received.

To the first question—Why are you studying music?—Two replied, "Because I like it and in order to teach it."

Eight answers were "In order to learn how to play." "To learn how to play and to cultivate a musical taste." "Because I love it, and that I may be of use to others," was the answer of two.

"To please my parents and because I am devoted to it," is the sentiment expressed in six papers.

"Because I am made to." "To give pleasure to myself and others," five replied. "Because I love it and want to learn as much about it as possible," is the answer expressed in three papers.

To the second question—How long do you expect to study?—the answers were equally varied, ranging from a couple of years to a life time.

The following are some of the answers received to the third question—How well do you desire to play?

Two wanted to play "As well as any one ever played, and so well that I can take the most difficult piece and play it without any practice."

"My ambition exceeds my capacity, but I suppose I should try to be satisfied with the latter, as I should at least have done my duty."

"As well indeed."

"As well as Rebecca Brown."

"It is impossible for me to reach my ideal, but I want to do as well as I possibly can."

"Better than I can ever learn to play," is stated in three papers.

Eight say, "As well as I am capable of," or "As well as possible."

"To be able to play the Last Hope."

Six are ambitions to play "As well as the greatest musicians."

"As well as you."

"I have never seen any one who came up to my ideal performer."

(I am afraid this young lady expects entirely too much from poor humanity.)

To the fourth question, what do you desire to know of musical art? the replies may be summarized in the one answer, "As much as I can learn," with a few scattering votes in favor of "As much as my teacher."

The answers to the fifth and last question, what is your idea of a musical education? are more varied. Here are a few of them:—

"A thorough understanding of the technical part of the art. A good idea of the lives and characters of the masters, and a capacity for understanding and appreciating their works. Then I suppose personal achievements will follow."

"To play perfectly, read and play expressively."

"To be able to appreciate all that is beautiful in music."

To be well versed in theory, history of music, etc., and to excel in vocal and instrumental music."

Four express a desire "To know as much as my teacher" (which is very good as far as it goes).

"To understand perfectly all the rudiments and elements of music."

Eight had formed no opinion.

"A thorough knowledge of music as a science, and an ability to execute brilliantly as well as compose."

## PARENTAL CONTROL.

There need is not for more music pupils nor more music teachers, but for more parents who have a good liberal share of back bone. Children—and some people never get over being children—require constant direction, encouragement, and, what is more valuable than either, a rigid control on the part of the parent. The average young person has not application or will power enough to hold them to more than an hour a day of serious musical work. The parents who feel the obligations they owe to their children will take steps in many ways to win their power where that of the child fails. How pitiful it is to hear a parent say: "I just can't make my child practice. I tell her to, but that is all the good it does." How pitiful! what an acknowledgment for a parent to make! If the parent has no control over such a thing as music practice, what hopes are there for control and direction in the more serious affairs of life? If the child has already assumed the upper hand, let the parents step down and out and acknowledge themselves a failure as parents. If this were done in every case of the kind perhaps every town and village would see more applications than there were furnished by all the thrones of the world.

So then, give us more backbone on the part of the parents, not that the child may do better work at music alone, but that by parental discipline he may be enabled ready to assume the responsibilities of life that will soon be thrust upon him. A life failure on the part of the child is in eight cases out of ten the fault of the parents in not providing a discipline which is at once loving, but strict; kind, but inflexible.

There known tolerably good players to be made out of untalented children by persevering mothers, and such mothers did far more for the child than to give it a musical education. I have in mind a girl whose musical education was virtually whipped into her by an aspiring mother, even in this case the child was the gainer. It is said that the first step toward being a successful general is to be a successful private—in other words, the child will be better prepared to conquer the difficulties of any department of life if it has been subject to a firm and kind parental discipline.—*W. F. Gates.*

## WOMAN IN MUSIC.

NO WOMAN has become a great composer; but this is due, not to her incapacity, but to her lack of opportunity. A very recently, woman has been called upon to develop her art, while man has had hundreds of years to develop his intellect and emotions in an art direction. Now, practice not only improves, but it develops capacity—opportunity makes while it advances the musician.

What chance had woman of becoming a composer, even in the time of Palestine? What was her social position? what her art cultivation? If she could have written, would she have been allowed to write? and what favorable elements were in her past history that would urge her to write?

Our countless generations, through all pre-historic times, through all historical times, up past the Middle Ages, man has been the master, woman the slave. He has not allowed her to cultivate herself up to the height of her mental and emotional capacities; he has stood in the way of nature in so doing; and he has cultivated woman down to the low level whereon she could be a useful servant to him.

In recent times woman has been allowed more liberty; but how can it be expected that she could do in a few years what it has taken man centuries to perform? Compared with the degradations of a long past, what could she accomplish in the short space of half a century?

In some things woman can neither wish nor hope to be man's equal; in other things, given equal time, she can and will be his equal. Music is one of these. It is the most emotional and the most spiritual of all the arts; and in it woman will most surely sing her love song and her cradle song, but express all the emotions of her nature. There has been a Mrs. Somerville in science; there has been a George Eliot in literature; there has been a Mrs. Browning in poetry; there has been an Angelica Kaufmann and a Rosa Bonheur in painting; and it is reasonable to claim that in music—the one art most fitted for her—she shall not be represented. Truly, when she sings her cradle song, it will be over the birth of her liberty—when the last link of her chain has fallen from her, and she stands free to develop her art-capacity according to the full bent of her nature.—*EVERETT.*

## REINECKE ON MOZART CONCERTOS.

WHAT a pity it is that a festival must begin before one can hear a Mozart concerto? This thought is awakened by the recent publication of a very laudable treatise by the director of the Gewandhaus Concerts in Leipzig, Prof. Carl Reinecke: "For the re-enlightenment of the Mozart piano concertos." Since Ferdinand Hiller has passed away and Clara Schumann no more appears before the public, Reinecke has no rival in Germany as a Mozart player. He is therefore called, as no other man, to speak a decisive word as to the conception and performance of these Mozart piano concertos. He holds neither the public nor the virtuosi alone responsible for the neglect of these works. There must be some fault with the works themselves. "Certainly," says Reinecke, "they afford the player opportunity to display his delivery and his dexterity, but not enough; since, according to the custom of his day, Mozart neglected to write out many things in his concertos as he played them himself, and as he would have had them played by others, and drew only the outlines of many places whose filling out was left to the performer himself."

In Mozart's day the solo-player enjoyed greater liberties than in our day. The general adoption of the cadenza shows this; as does, furthermore, the fact that Mozart has written out a single sign of shading in his concertos, while the compositions for piano alone are mostly very exactly marked. Mozart not only entrusted the so-called great cadenza to the performer, he demanded of him that he should add from his own ravings some little touches of his own to the leading theme. This is shown by a number of manuscript sheets in Mozart's own handwriting, which contain these "entrances," as Mozart called them, and which are now in Reinecke's possession. These were probably written for pupils who were unable to invent such passages themselves—a proof that Mozart demanded at such places these little returns to the *thema*. Reinecke also shows by extracts from the concertos, both measures and periods, of a poverty such as one does not find in any of his other work, and which Mozart surely did not play as written nor even then have he played. It is a singular fact that in his other piano works, almost without exception, Mozart adorns the repetitions of the slow themes and cantilenas (if they appear more than twice) with the most varied melismatic ornamentations, which are rarely in his concertos. Here we find the stinging melodies of the slow movements repeated four or five times and wholly without change. Plainly enough the performer is expected to appear as the composer. Philip E. Bach, under whose influence Mozart without doubt stood, wrote in one of his prefaces: "Changes are necessary now, as they were not in the past, to be of every performer." Where and how the performer is to make these variations, ornamentations, etc., which, without affecting its style, are yet to lighten the effect of the work, Reinecke's treatise shows in the clearest and most detailed manner.—*The Boston Musical Herald.*

## ILLUSTRIOUS SONS OF HUMBLE SIRS.

MOZART's father was a bookbinder.

The father of Verdi was a day laborer.

Wagner's father was a court musician.

The composer, Gluck, was the son of a gamekeeper.

The father of Franz Schubert was a schoolmaster.

The father of Spontini, the opera composer, was a farm laborer.

The father of George Frederic Handel was a country doctor.

Chernini, the great Italian opera writer, was the son of a theater violinist.

Jan Beethoven, the father of Ludwig von Beethoven, was a chorine singer.

The father of Spohr, the great violinist, was a country doctor with small practice.

The father of Palestrina, the composer of sacred music, was a cook, or, some say, a waiter.

Hans Bach, the father of the Bach family, was a baker.

Over 200 of his descendants have been famous as musicians.

The father of Haydn, the composer of "The Creation," was a wheelwright, and often scolded his son for neglecting business.

The father of Rossini, the Italian maestro, was a baker, and also the town trustee, and an *alto* instrument.

The young musician took his first lessons in the divine art.

SELF-CONCERN is a hindrance to real progress in any study. A person may, however, be aware of possessing special qualifications for music, art, or science, and know that his studies are being prosecuted with unusual and flattering success that is especially creditable to himself, without being afflicted with an overweening and offensive egotism. One may have a pardonable pride in his abilities and attainments, and yet feel that there is much to learn, and be willing to learn, and to improve, and one will get on. But he who has such an estimate of his powers as causes him to be indifferent to the instructions of his teacher, and considers practice unnecessary on account of his superior talents, has already placed a barrier in the way of advancement, and any progress that he makes will be in a backward direction.



## RULES FOR SCALE-FINGERINGS.

BY HENRY G. HANCHETT, M.D.

The following rules are intended to simplify, as far as possible, both the learning of the scales and the eight reading of any scale passages that may occur in compositions. Their design is not to facilitate the playing of any particular scale; but it is to facilitate the playing of scales in general, and to foster the musical applications of scale practicing, especially in unfamiliar music. Every fingering specified is perfectly practicable, and generally, where the rules designate a fingering that differs from that assigned in instruction books, the rule will be found to direct a fingering quite as easy and natural as that which must be specially learned. A few instances in which special fingerings offer advantages in ease and naturalness of hand positions are noted below, and these fingerings may be advised for young pupils of only moderate talent. For all others the great advantage of simplicity and uniformity in general scale study should lead to the adoption of these rules.

It should be remarked that the rules as given apply to notes on the indicated staff-degree, whether chromatically altered or not.

The scales of non-natural signatures are fingered like their enharmonic equivalents.

## (a) SIMPLE MAJOR SCALES.

CLASS I.—Scales having not more than four sharps.

RULE:—Ring finger falls—

In *left* hand, on the second or *super-tonic*;

In *right* hand, on the seventh or *leading tone*.

CLASS II.—Scales having from one to seven flats inclusive.

RULE:—Thumb falls on C and F in both hands.

## (b) SIMPLE MINOR SCALES.

CLASS I.—Scales beginning on white keys.

RULE:—The fingers of both hands fall on the same keys as in the *tonic* major scales.

CLASS II.—Scales beginning on black keys.

RULE:—The fingers of both hands fall on the same keys as in the *relative* major scales.

EXCEPTION:—In the scale of A flat (G sharp) minor, the ring finger of the left hand falls on the fourth or sub-dominant.

## (c) SIMPLE CHROMATIC SCALES.

RULE:—Middle finger falls—

In *left* hand, on C, D, and A sharps, and G natural;

In *right* hand, on C, D, and F sharps, and A natural.

## (d) DOUBLE MAJOR SCALES IN THIRDS.

CLASS I.—Scales having not more than four sharps.

RULE:—Little finger falls—

In *left* hand, on the first or *tonic*;

In *right* hand, on the fifth or *dominant*.

CLASS II.—Scales having from one to seven flats inclusive.

RULE:—Little finger falls—

In *left* hand, on the sixth or sub-mediant;

In *right* hand, on the seventh or *leading tone*.

## (e) DOUBLE MINOR SCALES IN THIRDS.

RULE:—The fingers of both hands fall on the same keys as in the *tonic* major scales.

EXCEPTIONS:—In the scale of F minor the left hand little finger falls on the first or *tonic*, instead of the sub-mediant.

In the scale of B (C flat) minor the left hand little finger falls on the fifth or *dominant*, instead of the sub-mediant.

## (f) DOUBLE CHROMATIC SCALES IN THIRDS.

## (I) Major.

RULE:—Little finger falls—

In *left* hand, on F sharp and B;

In *right* hand, on A sharp and F.

## (II) Minor.

RULE:—Little finger falls—

In *left* hand, on C and G;

In *right* hand, on E and A.

## (g) DOUBLE MAJOR SCALES IN SIXTHS.

CLASS I.—Scales having not more than four sharps.

RULE:—Middle finger falls—

In *left* hand, on the seventh or *leading tone*;

In *right* hand, on the sixth or sub-mediant.

CLASS II.—Scales having from one to seven flats inclusive.

RULE:—Middle finger falls—

In *left* hand, on the fifth or *dominant*;

In *right* hand, on the sixth or sub-mediant.

## (h) DOUBLE MINOR SCALES IN SIXTHS.

RULE:—The fingers of both hands fall on the same keys as in the *tonic* major scales.

## (i) DOUBLE CHROMATIC SCALES IN SIXTHS.

## (I) Major.

RULE:—Middle finger falls—

In *left* hand, on E flat and A flat;

In *right* hand, on C sharp and G sharp.

## (II) Minor.

RULE:—Middle finger falls—

In *left* hand, on E and A;

In *right* hand, on C and G.

The scales in which special fingerings allow of somewhat easier hand positions, are as follows:—

## DOUBLE MAJOR SCALES IN THIRDS.

In B (C flat) place left hand little finger on the sub-dominant.

In B flat place right hand little finger on the sub-mediant.

## DOUBLE MINOR SCALES IN THIRDS.

In A and E place left hand little finger on the dominant.

In C and F place right hand little finger on the tonic.

In D place right hand little finger on the *super-tonic*.

## DOUBLE MAJOR SCALES IN SIXTHS.

In G and D place left hand middle finger on G in both scales.

In E flat and B flat place right hand middle finger on A (flat or natural).

## DOUBLE MINOR SCALES IN SIXTHS.

In A and E place left hand middle finger on the tonic.

In B and F place left hand middle finger on the mediant.

In E, B, E flat, B flat, and G flat, place right hand middle finger on the tonic.

## BEGINNINGS.

"ALL the beginnings are difficult." Many a man learned this, in his younger days, from the first page of his copy-book, and has learned the truth of it from his experiences ever since. He has learned it with reference to himself, and he is likely to forget it with reference to others. He is especially liable to overlook it in dealing with the beginner of life itself—the child. The man does not like to begin the day by getting out of bed in the morning; he does not know exactly how to begin a letter, an essay, or a speech. Once let him get up in the morning, and he has no inclination to go back to bed; let him get fairly into the trend of discourse, and the old obstacle of beginning remains only as a memory. It is the beginner who best knows the difficulties that beset the beginner, and this is why a teacher of small knowledge may be the best teacher for one whose knowledge is still less. Such a teacher is still fresh from the difficulties of beginning, but yet he has accomplished it. A little girl who was trying to follow her father's instructions in learning to ride her tricycle found small success until another little girl not much larger than herself, seeing the difficulty, ran to her and solved the problem. The father labored long in vain as a teacher; but the other child, of five years, accomplished the father's purpose in a short time, although quite innocent of her own teaching power. No one need be deterred from some kind of teaching on the simple plan that he is not learned. Beginnings are difficult; but that is why one beginner has peculiar power to aid another.—S. S. Times.

## MERELY A BLUFF.

"Your musical taste, Miss Quickstep," observed the young Professor, looking over the piles of sheet music that lay on the piano, "is highly creditable to you."

"I am glad you think so, Professor," murmured the young woman.

"I am sure of it," he rejoined positively. "It is only the trained musician whose taste has been carefully cultivated, and whose ear is attuned to the diviner harmonies breathed forth from the souls of the great masters, that is capable of making so much of the selection of purely classical music as this. 'Schubert's Serenade,' as he continued, looking the pile over again, and reading the titles, "'Rhapsodie Hongroise No. 2,' 'Selections from Chopin'—"

"I do so love Chopin!" interrupted Miss Quickstep, softly.

"He is adorable. 'Gems from Mendelssohn's 'Songs without Words,' 'Beethoven's Symphony in A minor,' 'Arias from Gluck's Iphigénie en Tauroide,' 'Bach's Variations from Von Himmel Hoch'—by the way, have you ever heard D'Albert's?"

"Dollbare is wonderful, wonderful."

"Um! yes, in many things he is indeed admirable. Here, I see, are some rare selections from Hindel's 'Rinaldo,' from Haydn's 'Die Jahreszeiten,' 'Gems from Grann,' 'Beauties of J. Maccabees'—everything classical, purely classical. And yet I must not linger too long in mere anticipation. You will favor me, I am sure, Miss Quickstep, with something from—"

"O, Professor!"

"I shall not presume to dictate your choice. Your own exquisite taste, I am persuaded, will guide you far better in the selection of"—

"Professor, I—I don't play."

"You do not play. Do I understand you aright, Miss Quickstep?"

"Indeed you do. I can't play a note. This is a lot of music I got at the recommendation of a friend."

"You astounded me. Then this—this remarkable collection is—pardon me—is—is—merely a?"

"You are right, Professor," said Miss Quickstep, drumming carelessly on the table with her fingers; "it's merely a bluff."

## THE SECRET OF SUCCESS.

I USED to blow the organ in a good old country choir; I kept the bellows crowded full and never used to tire; I seemed to catch a vision of the promised happy land. When that old organ thundered underneath the right hand, Now here's the point I'm making—please to notice "where I'm at,"—that was rare material, and mighty rare at that. But when it came crashing that old organ through, it then was faded power, way up on its finish too. I did the hard rare labor—pumping in the wind, you see. The organist did better—a skilled worker, air, was able. A hundred boys could handle my pump job at any day; the church was staid music when that woman stayed away. And so in early childhood I pumped out this staid law, To do old competition, just quit the organ, and I learned to make skilled products; you will live to find your fill of good things will be greater as you cultivate your skill. The folks who at the organ stay, there ever pump and pump. Have hardly cause to grumble when they lag along behind these folks who learn to handle every pump and pump and key. That let the wind from prison in a flood of harmony.

Rural New Yorker.

ONE OF THE MISERIES OF TEACHING.—We take the following extract from a letter received from an experienced teacher who discerns the evils connected with teaching, and expresses himself in unmistakable terms. He says, in referring to the idiotic cranky children, dances with no talent and with no hope of ever coming out of their A, B, C: "How to teach these *delectable* pupils, of which every teacher has some, need not be asked, for that is impossible; but I mean to inquire how we should keep them out of the way of doing. I have seen a country greenhorn enter a clothing store and ask for a number 32 coat. The dealer had only a 40 left, and wanted to sell it as badly as music teachers would like to take all the pupils they can. But is there no difference between the honorable teacher and the clothing dealer? The latter made the greenhorn try the 40, and although he knew it didn't suit, he talked and talked and talked, until Mr. Greeny, looking into the mirror, thought he was an Adonis. Shall we tell the parents that their child will learn piano; shall we take their money, which in our hands feels like *four* cents; or shall we have that self-denial which makes it our imperative duty to tell parents—even at the risk of losing their friendship—that it is no use to throw their money away? Ah! there is the rub. Parents don't believe that; you are wrong, they say; you are a bad teacher; you are young; your child is an undeveloped Liszt, and somebody else will take the child—and the money. This, as you well know, is one of the miseries of the teacher, and would be fully offset by your talented pupils; but stop, this is a horse of another color. The rapid and solid success is not credited to the painstaking teacher, but to the lucky teacher of a child who can't be beat. Oh, that we teachers are naturally and, I must add, justly restrained from telling some of our pupils 'it can't be beat' (with a rod)."

## MUSIC STUDENTS AND PHYSICAL CULTURE.

It seems strange that students who pass most of their waking hours in learning to control instruments whose manufacture and sweetness of tone are the work of man should not realize that they possess in their own bodies the most wonderful instrument ever designed, one made by God Himself for the expression of that heavenly harmony which is the secret of Creation. This instrument they have too frequently neglected to control, and it goes with them through life, uttering discords hideous and appalling.

A little observation among piano pupils, for instance, will illustrate this assertion. Physical health and strength may exist where there is no physical culture. The necessity for continuous piano practice very often brings about physical evils which might easily be remedied at first by counteracting physical exercises. Any deviation from the normal healthy carriage of the body or head is a note of discord in the physical framework. The rounded shoulders, hanging heads, crooked backs, depressed chests, one hip shorter than the other, right hip and right shoulder higher than the left, which are frequently seen among pianists, are among the physical sins. They permit themselves. Nine out of ten singers stand incorrectly, and nine out of ten performers of any kind on a concert programme walk awkwardly, as subtle the student with bowed arms devoid of grace. And this, not because they do not love harmony and long to produce it, but simply from their neglect of the physical sense of rhythm. They fail to realize that their physical organism is the instrument of expression, and that the talents which they are expected to use are to be the vehicle of the art. The various branches of art are but expression in varied forms. To express himself, the painter uses color, the sculptor form, the poet rhythm, the musician sound, but the Creator employs the human body, into which He breathed an immortal soul.—*Courier*.

## THE ACCOMPANIST.

The art of accompanying soloists is very difficult, and many otherwise fine musicians of talent and good standing come to grief through it. The orchestral conductor, for instance, who is otherwise the absolute master of his men, may fail to do his duty whenever he has to accompany any instrument or singer. There are some men who can accompany vocal music and yet are entirely out of place with an instrumental performer, and vice versa. To secure an accompaniment which irreproachably unites with the soloist, a certain unanimity of feeling, as well as education is necessary. An equality of temperament in two artists is the only salvation, and not always is this equality to be found. It is true, the accompanist may acquire the talent by long practice of subordinating his own conception to that of the soloist; but occasionally his individuality may break through and mar the effect.

Leaving orchestral accompaniments entirely out of the question and speaking only of those gentlemen who at the piano lead the soloists through the trial of a public performance, we must make the remark, that almost the first chord will show the difference between a good and a mediocre accompanist. The good musician will not only follow the soloist; he will aid him and lend him his help by chaste and clean phrasing. Of course, we do not refer to miscellaneous concerts, where light songs of ephemeral character are the feature, and young pianists are thrusting away their accompaniment in haste to the ringing of a youthful vocalist of little or no talent; but to concerts of a serious character, where songs of sterling value are performed before cultivated and musical audiences. In concerts of this high character, we are at first right to expect good accompanists, who understand the importance of their position and the influence of their share in the performance, in order to make it such as can be termed thoroughly artistic.

Now and then we find an accompanist who takes the task too easy and forgets the seriousness of the duties of the person presiding at the piano. Such a person becomes an embarrassment to the singer, instead of a help, and the soloist suffers under this careless treatment. Some accompanists have the very bad habit of making a postlude, after their awkward fashion and taste, regardless of the composer, after the singer has finished. If they only realized that their own taste is far inferior to that of the composer, they might give up their habit, but it seems that they do not think anything at all about the matter; they consider a song finished as soon as the singer has sung the last note; and after that note—the deluge. This practice is entirely wrong; the accompaniment is as important as the solo part, and if a composer wishes to draw his instrumental conclusions, he is perfectly entitled to do so and knows exactly how and why to do it. The instrumental reflection may be the climax of the song, and with very rare exceptions, as often in the works of Schumann, Rubinstein, and Robert Franz.

## HINTS AND HELPS.

Whatever refines our taste, also refines our feelings.—*F. Liszt*.

If your music emanates from your very heart, it will have a reciprocal effect on others.—*R. Schumann*.

Any of the great compositions one may make a study of; but to play such a piece—no, that is the work of a lifetime.—*Henselt*.

The one and only form of music is melody; no music is conceivable without melody, and both are absolutely inseparable.—*R. Wagner*.

Don't fret over the notion that your teacher is giving music that is not hard enough. If you learn to play a piece really perfect and with good expression, it will be hard enough.

If music is to be your profession, you cannot too early accustom yourself to regard the subject-matter of a piece of music as of greater moment and importance than its outward form.—*Mendelssohn*.

A novelty is often less attractive than repulsive. The latter feeling often proves the merit of a work, which in the end is more enduring than another that pleased too much on a first hearing.—*Ph. E. Bach*.

The pianoforte is at once the race-course of our imagination and the confidant of our solitary and deepest thoughts; the solo quartet, on the other hand, is a refined, intellectual conversation in a congenial, select circle.—*Maz*.

Do not disturb the tide of time; enjoin beginners to study the old masters, but do not ask from them that excessive simplicity which degenerates to affectation. Teach them rather to make judicious use of the wider scope which modern music affords.—*Schumann*.

It is to be feared that most young people who drop their playing for the sake of singing, do so more from laziness than really in the interest of their voice. Moreover, the voice fails sooner or later, whereas the facility and talent acquired for playing lasts, and is a source of much pleasure and usefulness to one's self and others.—*Christine Nilsson*.

To cultivate form for its own sake is the concern of commerce, not of art; those who devote themselves to it may call themselves artists, but they are only dabblers. The more intelligent, thoughtful, and cultivated an artist, the more refined will be the ideas and feelings which he embodies in form.—*F. Liszt*.

The modern custom of giving names to compositions is deprecated by many on the ground that "good music does not require such sign-posts." True; but neither is the merit of the music impaired thereby; and it is, moreover, the most effectual means of preventing misinterpretations of the character of compositions.—*Schumann*.

To enjoy music we should be close to it; for distance, if it does not deprive it of its principal charm, at least weakens and impairs its effect. What pleasure would we find in conversing with an intellectual man thirty paces apart? Similarly music, heard at too great a distance, is like a fire which, though we see it, fails to warm us.—*H. Berlioz*.

The "tempo" is not to be like a mill wheel, stopping or propelling the mechanism at pleasure, but rather like the pulse in the human body. There is no slow movement in which certain passages do not require an acceleration of time, so as to prevent dragging. Nor is there a "presto" which does not require a slower tempo in passages whose effect would be marred by too much hurry. But let no one imagine that he is justified in indulging in that foolish mannerism which arbitrarily distorts certain bars. For all these modifications we have no well-defined terms. They are exclusively a matter of feeling; and must come from the heart; but if they do not exist there, neither the metronome nor written signs will supply them.—*C. M. von Weber*.

## THOUGHTS ON PIANO PRACTICE AS A FACTOR IN CHARACTER BUILDING.

BY EDWARD RAYNER PERRY.

## IT DEVELOPS CONCENTRATION.

How often we hear some one say, "I could do so much better if I could only fix my mind on what I am doing, but it wanders in spite of me." The whole system of modern life and education is at fault in this regard. While rapidly increasing competition renders specializing absolutely necessary to success in any given department, the general trend and pressure of our times are strongly toward versatility rather than precision and perfection in any one line. The variety of studies of which we are given but the merest smattering in our public schools, the countless newspapers and periodicals which constantly invite to a hasty and casual perusal, the innumerable current topics under discussion, concerning which we are expected to be at least superficially posted; above all, our hurried, flurried, feverish manner of life tend to establish the habit of skimming carelessly what we, at a first glance, take to be the most important, what is too often only the skim, from everything within our reach as we rush along, with which to cram our memories already abnormally distended, till mental dyspepsia and diseased assimilation are the inevitable result. Fixed attention upon any one subject for any protracted period or careful discriminating study of details, has become well nigh impossible. Yet the successful specialist is always he who can acquire the power to focus the entire strength of his intellect upon a single point till it glows luminous in the white heat, and difficulties melt away like the diamond in the concentrated flame of the blowpipe.

There is nothing better than the well-directed study of the piano to train the faculty of mental concentration. No other intellectual occupation demands as close, unwavering attention, or calls for the simultaneous control and manipulation of as many different factors. The writer has had some experience in a variety of studies—linguistic, mathematical, and philosophical—and can truly say he never found one that was not mere child's play in comparison to memorizing a lengthy, difficult composition by one of the standard writers, either as regards the degree of intense application required, or the mental fatigue resulting. Again, in rendering a rapid, complex movement intelligently the unflinching celerity and infallible precision with which both mind and will must jointly act, are simply incredible to the student. To say nothing of the directness of muscular force and control which are requisite. Both hands are simultaneously occupied with different work, and generally each with a number of notes at a time; every one of these separate notes has its own particular rhythmic value, not seldom different from the others, yet with an exact relation to the whole that must be accurately measured, and each has at the same time its own peculiar kind and degree of tone, quality, and quantity, upon the proper balance and blending of which the effect of the whole depends; meanwhile the accents and shading must not be forgotten. The crescendoes and diminuendoes, the accelerandos and retards must be introduced in due season and proportion; the pedal must be properly manipulated, in itself no trifle, while through it all the general intention and character of the composition must be borne clearly, steadily in mind; and all these manifold, varied elements must be combined into one distinct, concrete, mental concept, which we call an interpretation. It is no exaggeration to say that in the average presto movement the pianist is called upon to make in each separate second of time that he would need at least sixty distinct efforts of attention, each of them to be transmitted into a distinct act of volition and transmitted through the motor nerves to the requisite muscles. If any one is inclined to fancy that this feat can be achieved with wandering attention and lax, slipshod method, grip, and diligence and will which have not been trained through long years of study to the most concentrated application and intense activity, and a more rapid consumption of vital energy than are required or developed in any other familiar mental occupation, all I can say to him, is, try it.

WHAT IS READING AT SIGHT?—No one pretends to be an eleventh-century who cannot read at sight and with ease; yet we often find singers and players bungle at the attempt to translate into sound music in notation. It should be said that, without the ability to read and perform music at sight with tolerable correctness, it is certain that there has been a failure in the musical education. It is often said that "reading at sight is a gift." Not so; it is no more a gift to read music than it is to read a newspaper. No doubt that some persons are gifted with more intelligence, quicker eyes, and more ready fingers than others; but such an assertion is simply put forward as an excuse for self deficiency. A complete musical education must include the reading, and this faculty must be developed from the beginning of the training.—*Musical Times*.



# VESPER CHIMES.

After Millet's Painting  
THE ANGELUS.

Wilson G. Smith, Op. 56.

**Piano.** *Molto moderato.*

*sempre e sostenuto.*

*ten.* *7*

*pp*

*cres.*

*ten.* *7*

*pp*

*ten.* *7*

*pp*

*cres.*

*dim.*

*pp*

*dolciss.*

*ten.*

*dolciss.*

*cresc.*

*dim.*

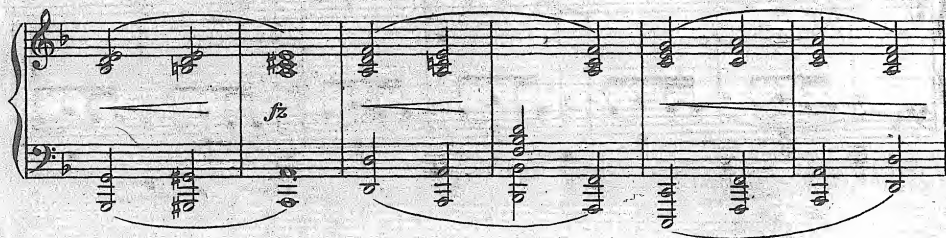
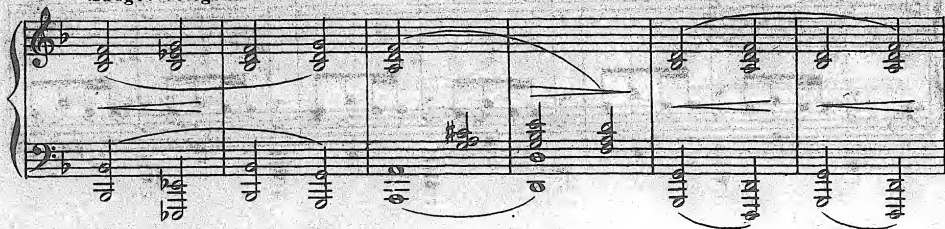
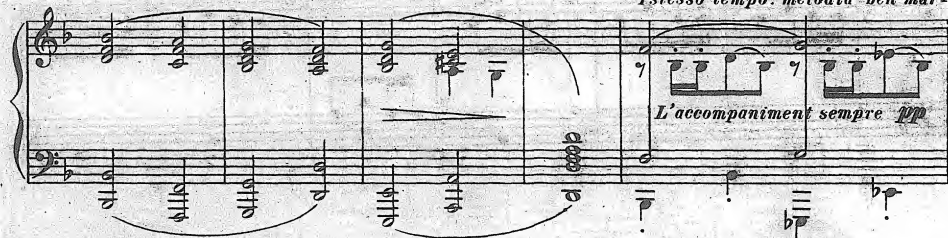
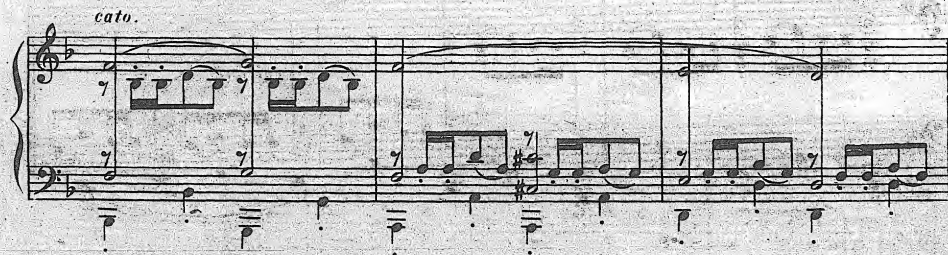
Note: The character of this composition requires a very delicate and legato touch, combined with a discreet and careful use of both pedals, the use of the pedals has therefore been left to the discretion of the performer, care being taken that the harmonies are kept clear and nicely blended.

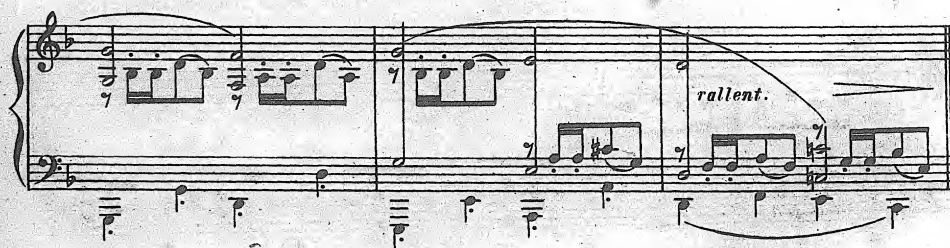
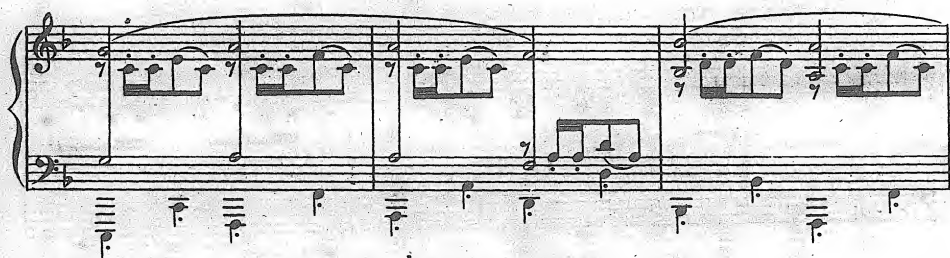
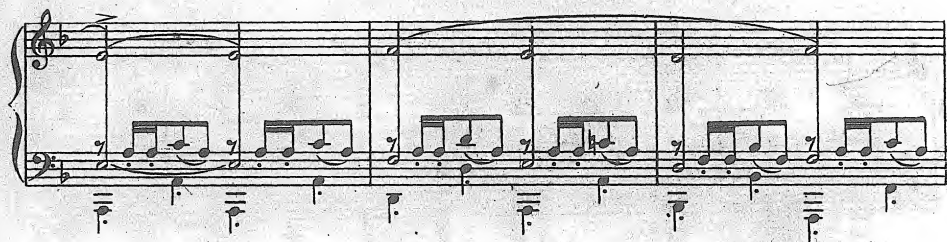
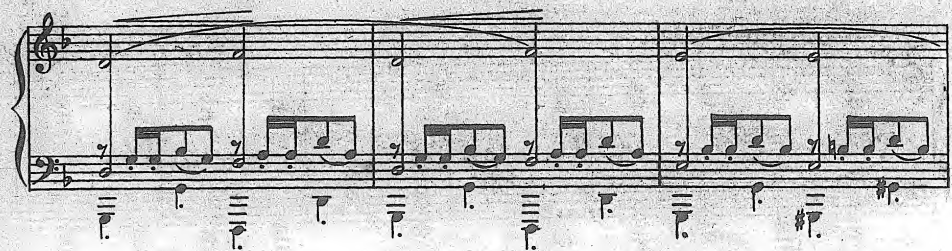
Copyright 1893 by Theo. Presser.

The image displays a page of musical notation, likely for a piano accompaniment, consisting of five systems of staves. Each system contains a treble and bass staff joined by a brace. The notation includes various musical markings and dynamics:

- System 1:** Treble staff has *ten.* above the first two measures and *ten.* above the third measure. Bass staff has *dolciss.* below the first two measures, *dolciss.* below the third measure, *cresc.* below the fourth measure, and *dim.* below the fifth measure.
- System 2:** Treble staff has *ten.* above the first two measures and *ten.* above the third measure. Bass staff has *pp* below the first measure.
- System 3:** Treble staff has *ten.* above the first two measures and *ten.* above the third measure. Bass staff has *cresc.* below the fourth measure and *dim.* below the fifth measure.
- System 4:** Treble staff has *ten.* above the first two measures and *ten.* above the third measure. Bass staff has *marco.* below the first measure, *dolciss.* below the second measure, *cresc.* below the fourth measure, and *dim.* below the fifth measure.
- System 5:** Treble staff has *ten.* above the first two measures and *ten.* above the third measure. Bass staff has *marco.* below the first measure, *dolciss.* below the second measure, *cresc.* below the fourth measure, and *dim.* below the fifth measure.



*Adagio religioso.**Stesso tempo. melodia ben mar-**Il basso sempre staccato.*





*Tempo primo.* *ten*

*pp*  
*Con due pedale.*

*ten* *ten*

*cresc.* *dim.* *pp* *ten*

*ten* *ten*

*ten* *rallent.* *ten.*

*pp* *ten*

*pp* *ten* *pp* *ten*

*marco.* *dolciss.* *cresc.*

*lusingando.*

*dim.* L.H.

*con due pedale.*

*sempre sotto voce.* L.H.

*sempre dim e rallent.* *pppp*



# IN LIGHT MOOD.

7

LEICHTER SINN.

Edited by.....  
James M. Tracy.

Fr. Braungardt, Op. 7.

## Allegretto con moto.

Quite fast, with light elastic touch.

*sempre legato*

There is nothing special to note about the performance of this piece except that it should be played lightly, airily, and quickly.

Copyright 1893, by Theo. Presser.

This image shows a page of handwritten musical notation for a piano piece. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), articulations (accents, slurs, and staccato marks), and dynamic markings (piano, forte, and crescendo/decrescendo hairpins). The piece appears to be a technical exercise or a short study, characterized by its focus on finger dexterity and rhythmic precision. The handwriting is clear and legible, with some corrections and erasures visible. The page is numbered '1' in the top left corner.



8 9

*p*

1.

2.

*mf*

*legato*

*pp*

\* Accent, and hold the upper note its full time.  
 + Very short. Take the left hand up after striking its note. elastically and gracefully.  
 In Light Mood.

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short study. The page contains six systems of staves, each with a treble and bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte), *fz* (forzando), *legato*, and *f dolce*. There are also asterisks (\*) and a 'Ped.' (pedal) marking. The key signature has one flat (B-flat). The page is numbered '10' in the top left corner.



# A STORM

11

Edited by.....  
James M. Tracy.

## ON..... Lake Platten.

~ HUNGARIA ~

**Boldly.**

With strength and animation.

Ignatz Mihály. Op. 4.

The first system of musical notation for 'A Storm' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a forte (ff) dynamic. The upper staff features a series of eighth and sixteenth notes, with some measures containing slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a similar rhythmic pattern, also with slurs and fingerings. The system concludes with a measure marked 'L.H.' (Left Hand) and a final note.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The music is characterized by rapid sixteenth-note passages. The upper staff has a 'L.H.' marking above it. The lower staff includes a 'rallent.' (ritardando) marking. The system ends with a measure marked 'L.H.' and a final note.

**Cadenza Allegro.**

*leggierissimo*

Very lightly and rapidly.

The third system of musical notation is the Cadenza Allegro section. It consists of two staves with treble and bass clefs. The music is very light and rapid, featuring intricate sixteenth-note patterns. The upper staff has a 'leggierissimo' marking. The system ends with a measure marked 'L.H.' and a final note.

The fourth system of musical notation continues the Cadenza Allegro section. It features two staves with treble and bass clefs. The music is characterized by rapid sixteenth-note passages. The system ends with a measure marked 'L.H.' and a final note.

\* The clouds are black, the lightning flashes, and the thunder roars.  
Very effective when well played.

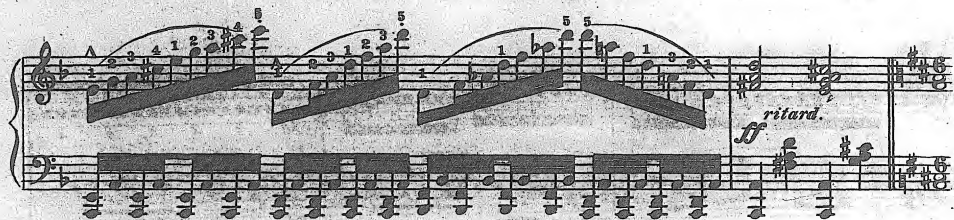
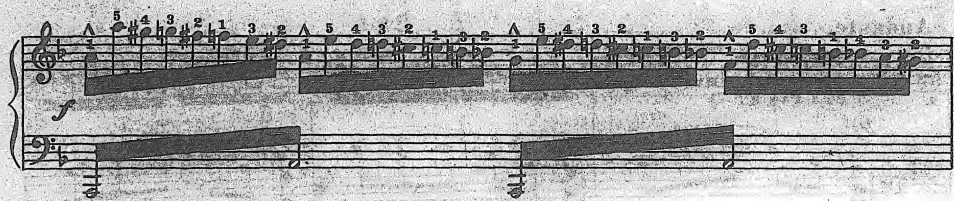
+ Tremulant continued  
through full time of the  
measure.

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## Allegro.

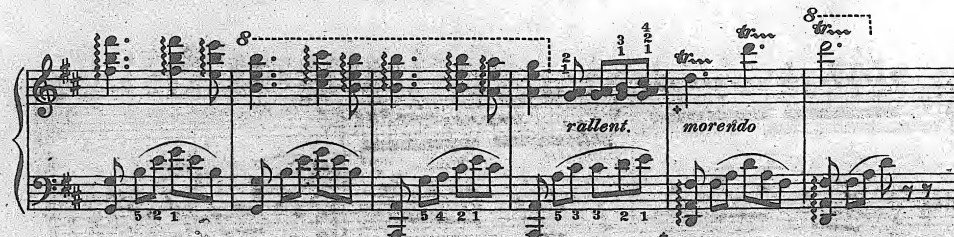
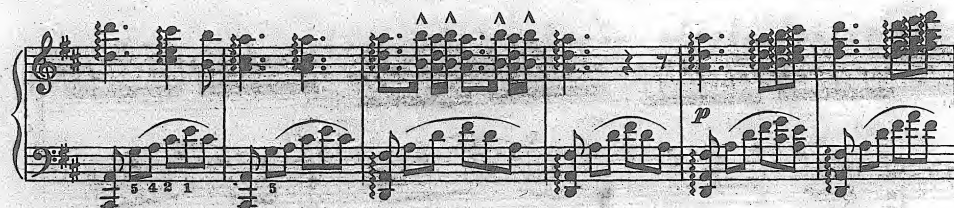
This musical score is for a piece titled "A Storm on Lake Platten, 6". It is written for piano and features a variety of musical notations and dynamics. The score is organized into six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a forte (f) dynamic and an "Allegro" tempo. The first system includes a melodic line in the treble staff with fingerings (1, 5, 4, 3, 2, 3, 2, 4, 3, 2) and a bass line with chords. The second system features a treble staff with a dotted rhythm and a bass line with chords, marked with a piano (pp) dynamic. The third system continues with a treble staff melody and a bass line with chords, marked with a forte (f) dynamic. The fourth system includes a treble staff melody with a "rallent." marking and a bass line with chords, marked with a piano (pp) dynamic. The fifth system features a treble staff melody and a bass line with chords, marked with a forte (f) dynamic. The sixth system concludes with a treble staff melody and a bass line with chords, marked with a "rallent." marking. The score is printed on a single page with a dark border.





Very slow, very connected, and very soft. Storm is over.

### Adagio.



Make four or eight trill notes for one bass note. Let the trill die completely away.

**Andante.** Rather slowly, drawing the fingers off the keys.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic and features four measures of chords, each marked with an accent (^). The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a forte (f) dynamic and features four measures of eighth notes. The second system continues the piece. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic and features a series of eighth notes, followed by a measure with a forte (f) dynamic and a key signature change to one sharp (F#). The bass staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic and features a series of eighth notes, followed by a measure with a forte (f) dynamic and a key signature change to one sharp (F#). The piece concludes with a final chord in the treble staff and a final note in the bass staff.

[illegible]

## Adagio.

pp L.H. p

ritard.

ff sempre dim.

cresc.

\* Slowly, the bass has the melody it must therefore be prominent.



First system of musical notation. The treble clef staff contains a series of triplets of eighth notes, marked with a '3' above each group. The bass clef staff contains a single eighth note followed by a half note, with a slur over the half note. The word *dimin.* is written below the treble staff.

Second system of musical notation. The treble clef staff contains a series of triplets of eighth notes, marked with a '3' above each group. The bass clef staff contains a single eighth note followed by a half note, with a slur over the half note.

Third system of musical notation. The treble clef staff contains a series of triplets of eighth notes, marked with a '3' above each group. The bass clef staff contains a single eighth note followed by a half note, with a slur over the half note.

Fourth system of musical notation. The treble clef staff contains a series of triplets of eighth notes, marked with a '3' above each group. The bass clef staff contains a single eighth note followed by a half note, with a slur over the half note. The number '8' is written above the treble staff.

Fifth system of musical notation. The treble clef staff contains a series of triplets of eighth notes, marked with a '3' above each group. The bass clef staff contains a single eighth note followed by a half note, with a slur over the half note. The word *ritard.* is written below the treble staff. The word *morendo* is written below the bass staff. The word *Presto.* is written above the treble staff. The word *f* is written below the treble staff. The word *f* is written below the bass staff.

# HOME AND DAILY LIFE RULES FOR THE MUSICAL GENERATION NOW GROWING UP, IN THIRTY ENCOURAGING PARAGRAPHS.

BY HERMAN MOHR.

## MOTTO.

Who Music as a friend has won,  
Has a heavenly work begun,  
For Music was not born on earth—  
To Heaven itself she thanks her birth.  
There the angels, bright and fair,  
Each and all musicians are.—MARTIN LUTHER.

1. That which thou findest to do, do it with thine whole heart. Do not be discouraged by difficulties, for it is perseverance alone that leads us to the goal. The greatest masters studied and practiced without interruption.
2. The foundation of a fine, fluent, and artistic style of playing is, and will always be, the **ENERGETIC STUDY OF TECHNIQUE**. Should you neglect it in your youth you will continue to be more or less of a bungler all your life. "You cannot teach an old dog new tricks!"
3. Rhythm (time) is the soul of music. It is a difficult matter to attain *absolute* certainty in time. Many fail therein during the whole of their life. The sense of time can only be developed by counting aloud, especially in movements of unequal rhythm. The subdividing of the beats of a bar into "one-and, two-and," etc., certainly does not sound fine, but it refines the sense of rhythm.
4. When practicing a new piece do not, at first, play it more quickly than it is possible for you to do so without making material mistakes in fingering and touch. Pay special attention at the same time to a clean tone, to an accurate time-value being given to notes and rests, and habituate yourself to the immediate recognition of the signs of expression. If you cannot manage all these, even in very slow time, the piece is too difficult for you.—Lay it aside, for time and trouble will be wasted.
5. Take pains at an early stage to recognize by ear the pitch, major or minor scale, intervals and harmonic relations of a piece.
6. In pianoforte-playing you must sit at such a height as to bring your elbows exactly on a level with the key-board. Rotary stools are impractical and so are cushions. Seats (boards) which can be raised and lowered at will and which are adaptable to any chair are to be recommended.
7. Take every opportunity to attend concerts at which good music is artistically performed, but shun low and trivial operetta and music hall entertainments, where art is trampled under foot.
8. Never strum! Practice up even a simple task very correctly and with conscientious accuracy of touch and delivery of expression, and always imagine that a judge of music is listening to you.
9. It is better to play easier pieces *really* well than to perform more difficult ones *indifferently* well.
10. A piece of music which is played without any expression reminds me of meat without salt.
11. Read diligently that which others are playing from notes. By so doing you are training the ear to recognize what the eye sees. You will thus learn to hear and correct faults—ay, you will be led on to *feel* the written sounds in your mind.
12. It is an art to turn over neatly and at the right moment for others. Learn it!
13. Always take care to have your music stitched or bound and to have any loose half-sheet in the middle pasted in. You will thereby save much time and avoid many a mishap when performing.
14. Bear in mind that the pedal is not a footstool; neither must it be used as a cloak for inaccurate playing. The more delicate sense of the correct use of the pedal will come of itself when you study harmony diligently.
15. Habituate yourself to playing before company,

but play only that which you can perform properly. Otherwise abstain therefrom, or it will cause you two-fold harm.

16. Learn by heart that which you propose to play in public. If you have not to trouble about the notes you can concentrate the whole of your mind on execution and expression.
17. If you are sensible you will gain more by the fault-finding of a musical connoisseur than by the praise of fifty others who understand little about music.
18. Neglect no opportunity of playing in concert with others, especially if they are in advance of you. Through unisonic playing on two instruments, through four- and eight-handed playing, through duets, trios and quartets, your own playing will become more rhythmical, flowing, and soulful.
19. A few sheets of Cramer's studies, of Beethoven's sonatas, or Bach's preludes weigh more than ten pounds of dance-music, operatic melodies, and *pot pourris*.
20. There are many who can play difficult pieces with good execution and who are nevertheless unable to undertake to accompany a simple song or violin piece. He who cannot do this should learn to do so, for he is still very far distant from the portals of the temple of art.
21. You will soon attain an appreciation of the *inner* meaning of music if you practice *transposition*. Begin with easier pieces with which you are familiar and leave the greater part of the work to your musical ear.
22. A good instrument brings one more quickly forward than an old box of castanets. Insist upon adhesion to the French pitch and to accuracy of tuning.
23. My child, occupy yourself in zeal and love, with musical theory, the laws of harmony, and counterpoint. If you cannot yet recognize the *full* importance of such study you will find later on that it is as scales had fallen from your eyes when you enter the sacred Temple of the Muses.
24. When your teacher gives you Sebastian Bach's works to study, rejoice that he should think you worthy and competent to familiarize yourself with the greatest master of tone in the universe. Even if you find no taste for the same at the beginning, do not be led astray, but bear in mind that you must first cultivate your taste.
25. If you have any voice at all, sing in a choir, taking in preference a middle part. That makes one musical. But if you have good vocal qualities do not delay in cultivating the voice.  
"Regard it as the grandest gift  
That Heaven has granted thee!"—ROBERT SCHUMANN.
26. Should the opportunity exist, avail yourself of it in order to practice the organ or harmonium. Every inaccurate and careless execution on either of these instruments is its own immediate avenger. The mighty harmonic effects will inspire you with a love for the noble and beautiful in art.
27. If you play a stringed instrument strive to cooperate in quartette or orchestral works, but remember, that if all would play first violin, there would be no orchestra.
28. An ordinary fiddler always carries a new set of strings, rosins, and mutes with him. A thorough violinist can also play the viola.
29. As soon as you are old enough, take up the history of music as a study. It is of as much importance to the musician as universal history is to the educated man.
30. Honor your teachers, the masters and all those who have awakened and developed your artistic existence. Do not become proud if you should happen to surpass them. On the contrary, be doubly thankful to them for your success.

The above thirty rules should find a place on the walls of every studio. The publisher of **THE ETUDE** has printed them in pamphlet form at thirty cents a dozen.—Editor.

## NARROW-MINDED MUSICIANS.

A VERY FREQUENT criticism uttered against musicians as a class is that they are "narrow-minded," meaning that they lack general knowledge and general culture, and that away from their instruments they are dull company. "They know music, but they know nothing else!" is the reproach of the musical, a reproach which the musician invariably sets down to the score of ignorance. But is the musician right in this view? Is not the reproach born, not of ignorance, but of culture greater than his own? When we consider the limitations of a strictly musical education we find this criticism not without foundation. The routine of the musician, concentrated on all his energies in one channel, consumes most of his time and strength in the early, or developing, period of youth, and shuts him out by virtue of his one overshadowing talent from the usual opportunities for general education which his less gifted contemporaries enjoy. Contrary to general belief, musical artists are not "narrow-minded"; they are only absorbed, mentally and bodily absorbed, in the acquirement of one branch from the wide spreading Tree of Knowledge. That this absorption creates absolute indifference to everything which the musical devotee deems "non-essentials" is as undeniable as that such absorption exists. The weight of testimony from those in charge of conservatories and colleges of music is to the effect:—

"The students will not avail themselves of the opportunities offered by the management of these institutions to obtain culture in lines not enforced by the curriculum;

That they will not interest themselves in general literature, even when most attractively presented in the form of lectures for which no fee is required;

That they ignore other departments of art, care nothing for science or philosophy, take as little as possible of foreign languages, and study least of all the history, literature, and government of the United States of America. To this ignorance may be added the experience of a gentleman whose position as president of the largest and best-known school of music in America enables him to speak with authority. "I deplore," said he, "the lack of interest exhibited by our students toward general knowledge or general culture. We have to force them to attend the literary lectures or to learn anything outside of the special course they are pursuing in music. We urge our students to go abroad, and continue their musical studies after they graduate with us; but before they go they ought to know whether Shakespeare is living or dead. These things are the basis of the majority of music students quite unnecessary to their career as artists, and in this belief they consistently neglect these avenues of thought."—*Courier*.

## FOR TEACHERS TO ANSWER.

FIRST, we will address teachers. Are you qualified to teach music; are you a living part of that large body of men and women constituting the musical profession, or do you feel that you are merely an intruder, that you are merely suffered as rats are in grain houses—because they cannot be kept out—into the domain of the teacher, or do you merely pretend to be able to do so? Do you teach because you love to teach, or do you engage in this work for purely mercenary reasons? Have you a full appreciation of the meaning of the term "teaching"? Examine your work and see whether during the past year you have gained any experience that will be of benefit to you during the coming year. Do you think that you will be able to do better work the coming twelve months? Have you gained any new ideas concerning teaching music from books, journals, or other sources? Are you aware of the fact that the profession at large is advancing, or are you standing still contented with your old ways, satisfied to teach and to know as much as you did five or ten years ago? Are you a reading, a thinking, and an inquiring teacher? Do you know why you teach music, what benefit music is or ought to be to mankind? Have you ever asked your pupils why they study music, and have you endeavored to learn whether they like it for its own sake? Have your pupils made progress in taste, in art culture, as well as in technical skill? Have their views on music in general and on music in particular been enlarged and improved? Has the number of those among your pupils who study good music increased or decreased, and do you yourself know more about the masters, their lives and works, than you did a year ago? What kind of music do you use? What is your method of instruction, and can it not be improved? Have you improved it from time to time? Could you not benefit your fellow teachers by giving them some of your experience? Do you collect books on music or read musical journals? Do you apply what you read? Are you a cooling teacher, or are you kind and gentle, as you should be? Are you punctual in the discharge of your duty, and do you cause your pupils to feel that you like to give them lessons? When by yourself do you ever think over your work, and devise new ways and fresh means to help those that are backward? Are you respected in the community? Is your word accepted as indisputable truth, is your credit good, is your conduct moral, and do people respect you as a man as well as a teacher?—*Musical World*.

## CHATTY LETTER FROM MADAME PUPIN.

TO YOUNG TEACHERS:—I once had in mind to write a book entitled, "How to Teach." I remembered the famous recipe, "How to cook a hare," which began, "First catch your hare." I was going to begin my book, "First know thoroughly what you desire to teach," but then I reflected that if the would-be teacher *did* know thoroughly what he desired to teach, he would probably know how to teach it; and if he did not, there would be no use in telling him how to teach what he did not know, so I decided not to write the book.

Many a young woman who has fitted herself to teach music starts out but poorly equipped for the warfare in which she is about to engage. She may know what she desires to teach, and she may know how to teach it, but she fails to realize that most children look upon a music teacher as a natural enemy, and the constant contentions with these little sprites of mischief prove so vexatious and annoying, that the discouraged little teacher soon feels like giving up the battle and taking up a more peaceful occupation.

In these days, when the parents obey the children, and when parents have long ago ceased to have the courage to convince their children of the error of their ways by means of the "argumentum spankadi," but let them follow their own sweet will in everything, teachers find it difficult to make their pupils understand that they expect implicit obedience. It is of the utmost importance that this understanding should be decided in the beginning,—which shall be the principal in this partnership of teacher and pupil,—which shall command and which obey.

I remember two incidents in my life which showed the great importance of establishing this understanding at the outset. The first was while riding a new horse my father had lately bought. The ride progressed charmingly till we came to a certain corner; the horse wanted to turn to the left and go home, while I wished to turn to the right and continue my ride. The horse began to prance and kick, and not knowing his disposition, nor to what lengths he was prepared to go, I was somewhat frightened, but I said to myself, "The one that conquers to-day will be master in future," and I determined it should be I. The contest was brief, but it ended in the horse going to the right, as I had wished him to, and after that I never had any more trouble with that horse. Children are like horses, they detect any wavering of purpose and readily yield to decision of manner.

A good teacher must be like a skilled general, able to detect and defeat the manoeuvres of the enemy, must be a mind reader, a diplomat, and many other things rolled into one. This mastery, which the teacher wishes to gain at the outset, need not be gotten by force nor by sternness. With most pupils, it is only necessary to make them feel that you will never swerve from your spoken word, that your laws are as unchangeable as those of the Medes and Persians; but with certain pupils it may be necessary to resort to a stratagem of some kind, as my second incident will illustrate. One summer I was visiting a lady in the country, who took an hour every morning to teach her little girl to spell. The child was clever, but the most exasperating little imp that ever needed the before-mentioned "argumentum." The lesson progressed something like this. "Mattie, what does c-a-t spell?" "Cat." "What does h-a-t spell?" "I don't know." "Yes, you do." "No, I don't." "Why, what does c-a-t spell?" "Cat." "Then what does h-a-t spell?" "I don't know," replied the child with persistent malice. "Mattie, what shall I do with you?" cried the vexed mother. "I have a good mind to give you a whipping." Needless to say, the child never got the whipping. One morning I remarked, "Suppose that I teach Mattie to-morrow?" The mother looked pained at the idea that I thought I could teach her child better than she herself could, and the child gave me a glance which said, "Do you think you can manage me?" Why, I'll behave worse than I do to my mother." But I had made up my mind that the first lesson should be as serene as a May morning, without even a question as to which of us were to have the mastery. The next morning I said, "Mattie, get your books,"—and before

the child had time to put on one of her ugly looks, or to think of one of her impish tricks, I added, "and bring your little table and your set of dishes and come out under the big apple-tree in the orchard, and after the lesson we are going to have a tea-party and invite your mother. Bridget is baking us a gingerbread, and it will be done by that time." The child's eyes danced with joy and surprise, and her mind jumped from the thoughts she had intended to the new thought, on which it dwelt with delight. The lesson was perfect, and the victory I gained that day I kept, for the child said her lessons to me the rest of my stay.

When a child is fertile in devising little plots to exasperate the teacher, it shows that the child has an active mind and wants something to think about. Well, I give it something to think about; and long experience has enabled me to divert that child's thought to another thought as distant as the Antipodes.

The teacher should be able always to keep her temper, but be as impenetrable as the Sphinx; to detect and defeat these little plots, while appearing totally oblivious of them, and should always act as if there were no doubt about all her rules being obeyed. Children are remarkably clever mind-readers, but the teacher who cannot circumvent a child had better take some other vocation.

A potent element in managing a child is surprise; let the thing you do be something unexpected; this diverts his mind from his own thoughts into a new field, where perhaps the teacher can gain control of them. This detecting a pupil's thought, even perhaps before it is fully formed, and defeating his little plans, while apparently unobserved, will add a keen zest to lessons which the teacher might otherwise find wearisome and vexatious.

The teacher who can, by her decision of character, tact, and unvarying good temper, secure her pupils' obedience in the first few lessons, will gain their admiration and liking; while the teacher who will either overlook or contest inattention will have a good deal to complain of, both as to lessons and behavior.

The young teacher may ask—"How can I do all this, how can I guess what my pupils are thinking of, how think of so many ways to frustrate their little conspiracies?" I answer—try it; your success will please you, and experience will make it easy. Or she may say—"How can I make those stubborn little things obey me, when they won't?" Remember, there is always one to yield and one to be firm. Which will you be?

## POINTS FOR PUPILS.

BY CHARLES W. LONDON.

SPURGEON says: "A man will do little by firing off his gun if he has not learned to take aim." And that is just the reason why much of the practice done by pupils is so unproductive. There is more in learning how to practice than there is in learning how to perform. Quality counts for more than quantity. Pupils must be taught to stop and think out not only what to do, but how best to do it, and to be severely self-critical, to really know that they have accomplished the task correctly, and that word, correctly, should be given a high standard; nothing short of perfect exactness should be tolerated. "Not failure, but low aim, is crime." J. R. Lowell tells us.

"Fault-finding is a cheap and easy sort of criticism. Fault-finders never contribute anything to the progress of truth and righteousness." There are some pupils as well as parents, it is always in the same family, where there is a great deal of useless, if not malicious and unjust, criticism of the music teacher; but the music teacher is not the only person criticised and held up to ridicule by such people. No teacher can do good work for a pupil unless he has the pupil's fullest confidence. The pupil must believe in his teacher as being a superior artist, a skillful teacher, a gentleman, and a man of integrity of character; but when he hears indiscriminate criticism at his home; he can have none of these necessary qualifications for success. While taking his lesson he is constantly in a critical mood, and gives more thought to finding if the instruction given is worthy of

his attention and further efforts in practice, than in trying to understand and apply the full import of what his teacher is explaining.

"There is many a rogue in the world who objects to the Ten Commandments on account of their hackneyed ideas and lack of originality." Some pupils are a burden to the flesh. The teacher never goes into their presence without feeling despondent. These pupils are the ones who have no ideals in life; they drift downward and never strive upward. As music pupils they continue to make the same heedless and inexcusable mistakes; they hear their teacher, from lesson to lesson, make exactly the same corrections, and then go home and practice in the same old blundering and fruitless manner. It may be asked, What can a teacher do for them? That class of pupils are always indolent and never have sensitive natures. They furnish the few instances in which a teacher is justified in the use of biting sarcasm. Such pupils can be told exactly what they are, and that in plain language; but occasionally there may be a stubborn specimen that can be better led than driven. Tact and a consideration of the individual characteristics of the pupil are always necessary. The question arises with the teacher, is he conscientiously justified in taking tuition of such pupils; when he can see that they are making but slow progress? Then it occurs to him, of all his pupils none give him so much trouble, and with none does he work harder. He will have observed that they do similar work with their school and other studies, that all that is taught them is done under the same disadvantages. Morally, he is justified therefore in accepting their tuition because all that they ever learn is taught under the same discouraging conditions, but professionally, he cannot afford to continue teaching such pupils unless he can inspire them to be worthy representatives of his skill as a teacher.

"The balloon route to the top of Olympus has never been successfully traveled." "There is no royal road to learning." There is no substantial attainment without a corresponding expenditure of mental effort. The sooner a teacher impresses upon the mind of his pupil that brains count more than fingers and throats, the greater will be his and their musical success. Nothing but hard work, and a good deal of it, ever brings one up to a point where his accomplishments will command acknowledgment and lead to a successful career. Successful pupils are invariably hard workers; the more talent and genius they may possess, the more sure are they to make an artistic success, if they will work (note the "if"); in fact, gifts of mind are a message from On High, plainly stating that by hard work the possessor may be head and shoulder above his fellows. "Work is not man's punishment, it is his reward and his strength, his glory and his pleasure," says George Sand.

LESSONS AT HOME, OR AT THE TEACHER'S RESIDENCE. The question is whether it is best to take lessons at the pupil's home or at the house of the teacher has been so often argued that it may perhaps not be thought amiss to give the following opinion, especially in regard to young pupils.

If the teacher should live too far from his pupils, whose regular attendance would be interfered with by the inclemency of the weather or oppressive heat, then it seems to be preferable to give lessons in the parents' house, as an uninterrupted course of instruction can alone secure a regular advance from step to step. There are, however, many reasons why lessons at the home of the teacher are preferred. A walk to the teacher's is more apt to secure a healthy frame of mind in the pupil than a simple walk from one room in the parent's house, to another. The invigorating influence of fresh-air exercise over the body will also correspondingly increase the mental vitality of the pupil and prepare him for a well-spent hour of mental exercise.

Besides this, the child has the impression that the teacher's room is so much more like a real study than the parlor or sitting-room at home. His respectful behavior improves; he feels as a stranger or a guest, as it were, and it thus follows that instead of being restless and playful he becomes more attentive. Also the teacher's instrument is perhaps different from the one used at home; another touch, a better tone, or a more elastic mechanism tend to increase the child's interest and energy. In the teacher's house the pupil often meets with other players more advanced or more gifted, and their example is sure to emulate his ambition to greater efforts than bestowed heretofore.—W. J. BRANG.



## COMPREHENSION ABOVE ALL.

ONLY that which appeals to my spirit can fertilize it. Nothing appeals to its more hollow and foolish than to intrude oneself into something unintelligible and unsympathetic. A waltz of Strauss, that I enjoy, a little ballad that speaks to my soul, avails me more and is more valuable to me than the most sublime mass of Bach that I cannot comprehend. Let one only remain true to himself, unconcerned whether that which he loves is classed high or low by connoisseurs. The "little modest violet" blooms for thousands and thousands to whom the second part of Faust is a scaled book. But love and devotion for the art is already a definite activity. Let the commencement be as low and as modest as may be; but look beyond, around thee, and cease not to strive onward. Strive ever for progress so long as truth and real inclination for the subject live in thee.

Whatever has pleased us, we long to repeat; but we must also use ourselves to perceive and estimate the contrary of that which has pleased us: after the bold march, the tranquil ballad; after the splendid symphony, the elegant quartette, the thoughtful sonata. If here our sympathy comes short, we must call reason and perception to our aid. We must be conscious of the magnificent coloring of the orchestra which impressed me in this symphony? Why does not, then, every regimental march produce the same? The tonal purport, at least the melody, is with most persons a most powerful medium in producing the emotions that music calls forth, just as the most colorful splendor of a painting distinguishes, not only a chaos of colors, but also the figures to which these colors are appropriate. Here, then, commences development from within. The pupil distinguishes, perceives, he analyzes effects of instrumentation and of melody, and thus first becomes conscious of the multiplicity of means that must flow together to make the work of art. And this consciousness is the best incentive to increase the love and ardent desire for progress. Let no one depreciate these first steps, however unsteady and feeble they may be, as either inappreciable the result. Whatever we obtain through our own striving, festivities and avails us more than all that can reach us from without; it signifies nothing whence came the first impulse, nor what is its result.—M.A.R.X.

## WASTE OF TIME.

THERE is no study which holds out so many temptations to waste of time as that of practical music. In the ordinary pianoforte practice of our students, those who can only devote about an hour each day to practice, at least two-thirds of this time is generally wasted. Scales, finger exercises, and studies are considered dry, and for this reason they are played through hurriedly and without attention; but pupils are not always to be blamed for this, the fault most frequently being on the side of the teacher. The teacher knows that these mechanical exercises are dull and wearisome, and should therefore talk to the pupil about them much as a doctor talks to a child about physic; and he has a better chance with the pupil than the doctor has with the patient, because the patient has no proof of the promised benefit to be derived from the physic, he has to exercise his faith and await the result; but the teacher can play some passage which he knows it is beyond the pupil's technical power to reproduce, and then explain that the result of the mastery of a certain dry study will be the acquisition of this technical power. The pupil then has something for which to work, half the dullness of the study disappears, there is an object to be gained, and he feels encouraged by the knowledge that he is working like an intelligent being, not like a machine. The greatest waste of time, however, occurs over the practice of a piece;—supposing it to consist of a hundred bars out of which there are ten which the pupil cannot play, he generally keeps on playing the piece from beginning to end, and because the doctor has with the patient, because it gives him no trouble, the difficult bars are scrambled through somehow or other, the insane hope being entertained that they will become easy like the rest by continual practice of the whole piece. This waste of time is occasioned by the laziness of the teacher, who ought to insist on the practice of the difficult bars separately; however, some few pupils will do as they are told; especially if the benefit to be derived from a particular course is explained to them, but most pupils will not, and from each of these it is the duty of the teacher to save away the piece which is nearly, but not quite, mastered, to write out the difficult bars, and thus compel the pupil to stick to these until they, too, are mastered. A very successful teacher of the organ was in the habit of copying on separate slips of paper short extracts from fugues, etc., which presented technical difficulties, never allowing the entire work to be mastered until the extracts were thoroughly learned. The result was simply marvelous, and as gratifying to the pupil as to the teacher. In short, one of the most valuable qualifications in a teacher of music is the art of preventing any waste of time on the part of the pupil.

## ADVICE TO PIANOFORTE PUPILS.

Do not be in a hurry: every difficult slurred over will be a ghost to disturb your repose later on. Proceed on some definite system and do not imagine that any "method," however good, will make you a good pianist without a good deal of hard work. If you can only practice an hour a day, divide it into three parts,—the first for scales and purely technical work, the second for studies adapted to develop special qualities, the third to pieces suited to your powers. *Keep to this plan rigidly* and you will steadily acquire confidence and feel that you are making headway. Never on any account use the right pedal until you have studied at least as much harmony as will show you the root of the chord you are playing: the "loud" pedal does not give loudness but only prolongs the sounds, and if you keep it down, or even put it down at the wrong moment, yet might as well strike every note on the instrument at one time and call that music. Do not allow your left foot to creep to and not left pedal every time you see *p* marked in your music; you should never use that pedal till your very gentlest touch is too loud for you. The left pedal is not for *p*, and not always for *pp*: keep it for *ppp*, and try and learn to make your piano *sing*, and to this end practice four-part tunes from any tune-book, thus,—If your tune is written all in half-notes, hold the treble notes down their full length, and play the other three parts like eight-notes, and then the latter come in, and cultivate your brains by communion with the best models. *Finally*, do not let any modern nobody laugh you out of constant intercourse with Bach, Beethoven, Haydn, Mozart, Spohr, Mendelssohn, Schumann, Chopin, and the other accepted writers for the piano. What is new is not always true, and if you do not know enough to judge for yourself, ask somebody who is competent to judge for you.

## Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not on both sides, things on the same sheet. In every case the writer's name and address must be given, or the questions will receive no attention. In no case will the writer's name be printed to the questions in this department. Questions that have no general interest will not receive attention.]

QUEST.—1. Is there any book, or any other source of information, which would give me a thorough knowledge of Ludwig Deppe's theories regarding piano technique, with any criticism of same?

ANS.—There is no book which would give me a clear and thorough idea of the various methods of piano technique, from the beginning to the present day, viz.: a history of its development? Price of same.

QUEST.—2. Has the "American College of Musicians" anything to do or any connection with the "National Association?"

ANS.—1. What is the name and address of publishers of the best journals or other periodicals on violin playing, music, etc., published either in this country or Germany? c. a. n.

ANS. 1.—There are two works that will be of use to you, one is "Music Study in Germany," by Amy Fay, and the other is a little pamphlet which is written by Herr Deppe, which has recently been published.

2. The best work for the treating of the development of piano playing is "Fillmore's History of Pianoforte Playing," also the little work entitled, "A Noble Art," by Fanny Morris Smith, a notice of which appeared in February's issue.

3. There are no stated requirements to become a member of the M. T. N. A. Write to E. M. Bowman, Steinway Hall, N. Y. City, for the constitution. The A. C. M. has nothing whatever to do with the National Association.

4. There are only two journals devoted entirely to violin playing, one of which is called *The Strad*, and is published by Wm. Reeves, of London, 85 Fleet Street, the other by Mr. Gemmuder, of New York City, an advertisement of which will be found in another part of this journal.

QUEST.—Why should Mason's "Two-Finger Exercises" be played on the organ without wind?

ANS.—No 1. of the "Touch and Technic Two-Finger Exercises" are too dissonant for playing on the organ with wind. The other exercises can be played either with or without wind. When played without wind the pupil can give a closer attention to exactly how he is playing them, be governed more by the sensations in

the moving joints than when hearing them when blowing, the tone drawing his critical attention from the how, or mechanical perfection of movement. C. W. L.

QUEST.—If you were teaching the études in "Mathews' Standard Studies" on the reed organ, Books I, II, and III, would you require the pupil to correctly play the slurs, staccato, marking of motives, and see to a careful and correct playing of them as to making the end note staccato, and require him to give strict attention to touch, especially cultivating the wrist or hand touch, and finger and hand staccato touches?

ANS.—A timely question. Yes, by all means. Especially should the pupil cultivate the hand or wrist touch, and for really fine playing and an effective execution, the finger and hand staccato touches are as indispensable on the reed organ as they are on the piano. It is exactly here where the ninety-nine out of the hundred fail to do really artistic playing on this instrument. Performers play as if they had no life, and as if their hands had no elasticity, as if the hands stuck to the keys. These touches will cure that fatal habit, and need to be cultivated with persistent care. Rnns, scales, and arpeggios are also too much neglected by reed organ players. The hands need to be particularly well trained to make skips in chords with perfect surety, and to do it with extreme quickness and suddenness, so as to produce a legato effect. This demands a force and well-trained wrist-touch. C. W. L.

QUEST.—Should the expression, *Cresc.* and *Dim.*, as well as the grades of power, be regulated by the speed of blowing on the reed organ, or should the swell only be used?

ANS.—As in piano playing, all varieties of touch are used for special effects, so it is legitimate to make use of any means for a more effective expression. In this case the bellows are the principal means of fine effects in expression, the swell being but a clumsy affair at best; however, it has its uses. C. W. L.

QUEST.—Many of the higher-priced reed organs have a set of reeds that are tuned an octave lower than the voice. Should the player have the hands in the octave written or an octave higher when playing a chorale or Sunday-school music?

ANS.—Usually an octave higher than written. When the organ has also a set of reeds that are two octaves higher than the voice, the hands can remain on the octave in which the music is written, when playing for a congregation or school that sings full and strong. But in giving out the tune always play on the upper octave. C. W. L.

QUEST.—1. How is it that in Sudd's National Piano School he shows "phrases" as being shorter than sections, while in the London Organ Method we are told that two sections make a phrase?

2. How is it that pupils are so liable to play everything in flats, particularly if written as an accompaniment, and why should it be pleasanter to the ear?

ANS.—1. Both mean the same thing, but there is much confusion in musical terminology. I believe a committee was appointed at one of the meetings of the M. T. N. A. to consider this important matter, but I have as yet heard of no results. Busler-Cornell defines sections as two measures long; phrases as four measures in length; two four-measure phrases forming a period. Stainer, in his work on composition, uses the terms "section" and "sub-section." Mathews, in "How to Understand Music," Vol. I, says a period is a passage of melody that makes complete sense, and a phrase is a passage of melody making sense but not complete sense. We may safely understand a section to generally indicate a two-measure melody; a phrase a four-measure melody, or two sections; and a period or sentence an eight-measure melody, or two phrases.

2. It is largely force of habit. If the keys containing sharps are taught with those containing flats, and the key tonality properly demonstrated, there will not be such a tendency. The old method of teaching—all the flats first, then the sharps, is responsible for such a long-developed delusion. All instruction should be given with a clear foreknowledge of all stages of development to be induced, and a comprehensive method of effecting such a development. This will preclude any dwarfed or one-sided tendencies. A. L. L.

## EDITORIAL NOTES.

BY CHARLES W. LAYDON,  
Literary Editor of THE ETUDE.

THOUSANDS of good music pupils fail to become good players every year. Why is this, and is it necessarily so? What is the cause of this disappointment and waste? What can be done to remedy this lamentable state of affairs? Doubtless the fault more often lies at the door of the teacher than at that of the pupil. One of the first things to be done is to teach the pupil how to practice so as to get results worthy of his efforts, time, and money. Stated hours for practice sacredly and faithfully fulfilled is the first necessity. The quality of practice is of an equal worth. Playing exactly according to the details of the notation, so that each repetition shall be exactly alike, is another. To at once seek out and conquer the difficulties of the lesson and confine the greater part of the practice to these difficulties is another necessary means of making practice bring forth results worthy of the efforts expended. From the technical side, looseness and suppleness of hands, wrists, and arms is of so great importance as not to be easily overestimated. But one of the most frequent causes of failure is a neglect to work long enough on any one exercise, étude, or piece to fully overcome and conquer its difficulties of technic, content, and expression.

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All of the above for the sake of the more fully emphasizing the value, nay, necessity, of systematic reviews. Nothing is really learned until the hands and fingers have learned it as well as has the brain. To do this takes a long continued-practice, months, or even years, of it. Not only must the piece be technically so learned, but its very soul must become as firmly embodied in the player's musical being and consciousness as are its notes in his hands. Hence the paramount necessity of regular, frequent, and long-continued reviewing. Never continue the practice of a piece till it becomes tiresome, or the player becomes "sick of it," but lay it aside for a few days and then take it up again, and it will seem fresh and more interesting than ever; yes, and the piece will be better played with less hours of work than if the pupil had been kept constantly at it. Paderewski played a little piece in one of his London programmes with such effectiveness that a friend asked him how he came to be so wonderfully inspired in his performance. "With three year's hard work on it, is all the 'inspiration' that I can claim regarding its interpretation," was his answer.

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Some, yes, many pupils seem to get up to a certain rate of velocity as to finger movements and then stop, ceasing to gain in facility. Two causes are commonly at fault here; firstly and certainly there is a stiffness and rigidity of hands and wrists, a corresponding muscular and nerve tension consequent on the brain endeavor exerted, thus making it impossible to secure dexterity of finger. It should be more generally understood that the faster a given passage is to be played the less muscular effort and nerve tension is there to be exerted. Fast playing, velocity, is a matter of fast and great thinking, loose hands, and easy playing. Mason's velocity exercises are invaluable to the pupil in this connection.

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There are too many pupils who fail to keep a true and even time, and particularly to give each note its exact time-value. While generally this is carelessness, yet many pupils really do not know note-lengths correctly. This brings up the subject of counting out aloud; this, every pupil should do, but there are pupils who have been taking lessons so long of some slack and inefficient teacher as to become fixed in the habit of not counting out aloud; so that as soon as any difficulty appears they really forget to count. Such cases need careful treatment. The teacher should insist on each note having its true length, but not upon the special way in which the pupil

accomplishes it. Some of these poor counters and timeists can keep time by pulses, reading exactly what and all that belongs to any one beat, yet make a failure of counting out aloud. To keep accurate time is of more moment than the way in which it is kept. The tonic sol-faists keep time by the pulse feeling rather than by counting, and few advanced players really do much clearly defined counting. The teacher must insist on correct time, yet he can allow much liberty as to how the pupil keeps it. Young pupils and all beginners should be taught to count aloud, and feel the time inwardly, and think it as well as to count aloud. It is often desirable and even necessary to give pieces of a marked rhythm and bold accent for the express purpose of developing the inward feeling of rhythm.

Another almost universal cause of failure is the want of exactness in practice. In this matter teachers are at fault as well as are pupils. No lesson is complete until the pupil has a much more perfect idea or mental image of each part than when he began the lesson hour. No practice is productive of good or even desirable results unless it is all brought up to the most perfect ideal that the pupil can conceive. Therefore the pupil should, before beginning an exercise, étude, or piece, stop and think out his ideal and how to best bring his work up to it in detail. There is altogether too much thoughtless and brainless practice. The Mason system of technic is invaluable in this connection, because it demands close and fruitful thinking on the part of the pupil. To repeat, the pupil must stop and think out his concise and perfect image or ideal, then think how best to work to this ideal, the correct touch, time, fingering, condition of hands, wrists, and arms, find what is difficult in the passage, and conquer it by brain rather than by muscular effort. Good practice constantly builds up toward artistic perfection; careless and imperfect, brainless practice but confirms faulty and fruitless playing. Success is a matter of brains, not of muscles.

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Parents are not wholly blameless in regard to many of the failures of pupils to become good performers. It is the parent's part to see that the pupil has regular hours set apart and carefully guarded from interruption, and that the pupil really does faithful practice at these appointed hours. Parents too frequently interfere with the teacher as to the pieces given, and more frequently in allowing an unnecessary irregularity of lesson taking, as well as practice, and allow worthless and trivial excuses to suffice for putting off the lesson. No satisfactory advancement is possible without regular lessons. No pupil will work faithfully when he knows that a flimsy excuse will put off the lesson hour. Fond mothers are often too tender-hearted, and are too willingly deceived by their children regarding their health. Any child that is up and about, taking three meals a day, is usually able to take his lessons, wounds on the hands or serious trouble with the eyes excepted. When parents will accept good results and faithful practice as readily as they do plausible excuses, then the failures can be more truly laid at the door of the teacher.

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Parents can do much for the efficiency of the pupil's practice if they will inform themselves as to the special failings of their child. Pupils forget, and are often too indolent to do faithful work, and hold themselves up to what they know to be necessary. Right here the parent can supply the necessary stimulus and incentive, and no one else, much less the teacher, can do this for them. Teachers should fully and carefully explain to the parents what and how they want the pupil to practice, fully illustrating so that the parent can clearly understand. It can be truthfully said that there is no help so effectual as that an intelligent

mother can supply, and the teacher who has an unsatisfactory pupil deserves to lose that pupil if he will not work in harmony with the pupil's parents.

## MUSIC AND BUSINESS ABILITY.

Many persons study voice culture and singing (and piano as well), with references to teaching others, who, after trying to obtain pupils, give the whole thing up as a failure. It is a loss, if these persons do not try it again. The second attempt will be more likely to attain success. No one has succeeded who has not in some things failed. Provided a person understands the teaching theoretically, the cause of failure is want of knowledge of how to meet people and inspire their confidence, inability to hold their attention after securing them, or of living at a more expensive rate than the income permits. There can be no success without care, effort, and tact in obtaining it. Students who prepare to become teachers often think that they can at once obtain a good living as soon as they announce themselves as teachers, and if they do not see immediate success, they give up from discouragement. What would we think of a young man who attempted a new business without first equipping himself for that business? Take any line of trade, for instance; the first thing to do is to work for some one else till the kind of goods to be handled are understood; till one knows the class of people who buy those goods; and how and under what circumstances to sell the goods. That training generally takes from three to six years. Yet young teachers call for business after six months of study. The prelude to teaching should be thorough training.

After business is opened there are three lines of consideration which must be carefully followed: the first relates to the private work (his own affairs) of the teacher; the second, to his private pupils; the third, to the public. Regarding the first one, let us look into the desk of the teacher. Here should be found the necessary music books. A day book should contain notes of the lessons of each day, and a ledger the account of each pupil. The lesson should be posted once a week. Rules about time of payment for lessons, regarding omissions of lessons, and other like things, should be made and strictly adhered to. It is well to print such rules on the receipt blanks. The strictness with which these rules are kept will decide and settle disputes. Most teachers expect payment for lessons in advance at the beginning of each half term. Send out the bills by mail as soon as the first lesson on the new half-term is given. In some places people have become accustomed to think of the music teacher as one who can live without money in some way, and delay the payment for lessons. They even resent a bill sent by a teacher. "Business ability" demands that this should be changed. Do not begin a second term until the first one is paid. That is, do not allow a person to have more than one or two lessons of a new term until he has paid for the old term. If a person cannot pay for one term he cannot for two. It is very easy to give credit for lessons to a friend. On an experience, rather large in this matter, the editor can say that friends who need credit are rather poor friends in the sense of that word; and, also, friends easily become enemies if they are given credit. While on this point let me answer a question about collections which is often asked. "Shall we sue for dues for lessons?" By all means. If a person will not pay his bill after a reasonable time, call upon the courts to compel him to do it. The debt is a just due and there is no "business ability" shown in permitting it to be money lost.

Keep a book in which is recorded cash receipts. Foot up amounts each month. Comparison of the amount of business done in corresponding months should frequently be made.

These things may seem unnecessary, but the effect of systematic record-keeping will be felt in all business relations. The regular habits of caring for receipts will bring about regular habits about paying bills. Keep all small bills paid. Each first of the month clear off the little debts. Have an account at the bank (even if a balance of only a hundred dollars is there) and pay bills by checks. Even amounts as small as a dollar or two should be paid by checks.

Attention to all such small matters will build up a business-like way and the pupil will develop business ability. Many other things would be mentioned were there room at present. Probably a return to this subject will be called for, and more may then be said.—*Vocalist*.

Amidst all the mass of work which is necessary to complete the education of a piano student, there is one writer whose works should form part of the daily study of every earnest student of the piano through every stage of his progress, and he is John Sebastian Bach, to whom, Schumann says, music owes its great debt as a religion to its founder. The influence he exerts is invaluable. No one who studies his works thoroughly can fail to have a sound, healthy taste and judgment, and a full, round, and sympathetic touch and technique upon the piano.—*C. H. Jarvis*.



CHATS WITH PUPILS ON INGRATITUDE.

GRATITUDE is only another form of justice, but in itself it is the memory of the heart. Few pupils realize the constant care they are to the teacher, and fewer still show any thankfulness or concern about it. Gratitude is a matter that rests entirely in the conscience, and no rule, law, or constraint can teach it. It is done in the heart, and shown through the judgment. The claims the teacher has on the pupil for gratitude. It is the link that chains us together as moral beings. When a teacher throws his heart into the work of developing the mental capabilities of a pupil, he does not only his best, but the best instruction, in asking for bread and receiving a stone; but for the pupil to heed the instruction and receive benefit, is asking for a fish and receiving a serpent that stings. What teacher has not been stung by ingratitude? The poet complains—

How sharper than a serpent's tooth it is  
To have a thankless child.

Gratitude is the pupil's moral pay to the teacher for benefits received. A teacher expects gratitude as much as money for his instruction, and furthermore, unless the higher sensibilities are awakened in both teacher and pupil, music cannot be carried very high, and the lack of these make teaching and learning of music dreary and irksome. The teacher must have a warm heart and a cool head (alas! how often is the reverse the case), the pupil, gratitude and esteem. All the graces of the heart are constantly used in teaching and learning of music.

The man that pulls out your aching tooth or administers a dose that relieves a pain, exercises his skill and judgment, which does not call for any special gratitude on your part, but your teacher, and especially your music teacher, exercises not only his skill and judgment on you, but has almost parental care and anxiety for you. If you are disheartened, he cheers you up; you are overtaxed, he intensifies your enthusiasm anew; you are troubled, he gives you his kind sympathy; you are impatient, he explains to you; you are weary and stubborn, he bears with you; you are perplexed, he diverts your mind from the annoyance; you are too eager and over ambitious, he gently curbs your spirit; you forget, he repeats; you err, he forgives. He arouses you to industry, and praises your faithfulness. He holds himself responsible for your advancement and delights in your progress. Beside these, he has the higher and more important part to perform, the nursing and unfolding of the artistic germ in you, which requires the most delicate treatment. All these call for heart and interest in you part and parcel. For you to show him just how much he accomplishes with you, and to receive all these from a teacher and show no gratitude is unjust and cruel—inhuman. Teachers who feel keenly for your progress are sensitive, and suffer untold pangs in silence from thankless and heartless pupils. Ingratitude is crushing to him, a kind of guilty feeling comes over him that he has done something wrong, when one little word of appreciation from you—the slightest token of gratitude—would abundantly satisfy him.

Pupils make the mistake of thinking a teacher is prompted only by mercenary motives. This is not true. He has one great, noble interest in mind, and looks for the real reward in his pupil's progress. Money may buy a teacher's time, but not his interest, his patience, his enthusiasm, his energy, his heart; these are the all-powerful factors in teaching. Some of the most successful teachers are little known. They live in art to do good, and care little for the concert-hall or national fame or glory; but their work is irreproachable. They carry pupils from the first rudiments to the highest artistic perfection. And what base ingrate they have often to endure from pupils who owe them all thankfulness and honor! Just as soon as they are asked to give into their hands their leave and go. Herr Blitzschlager or some "Royal Conservatory" abroad, and announce themselves as pupils of the "Herr" or the "Conservatorium," ignoring entirely the one who gave them the only real instruction they ever received.

This is one of the most common species of ingratitude of which a pupil can be guilty. Pupils have been known to look upon the life-sapping toll of a conscientious teacher with perfect apathy, as something which they flattered themselves the teacher should consider as a privilege granted them, and to resent the effort as an interference with the harping mother. His zeal and enthusiasm, notwithstanding, arouses the pupil's interest in the work at hand. The pupil works, she knows not why; she improves, she develops, and arrives at a satisfactory attainment, and then the teacher is dismissed without the faintest show of appreciation or gratitude. Why is this? The school miss is even more inconceivable and heartless toward the music teacher. College teaching has many things in its favor, but appreciation and gratitude are virtues that do not flourish within college walls. The music teacher, who does not call forth that gentle virtue—gratitude—which is "the music of the heart when its chords are swept by kindness." The life of the college teacher is a dreary tread-mill existence; principally on account of the non-appreciation of music and its votaries have to suffer in consequence.

There are many who can tell you that they have no appreciation of the teacher's worth. The manner in

which the excuse, for not taking a lesson, is worded can convey much more than a formal excuse. The cold parlor is chilling not alone to the nerves, but the sensibilities. The stalling off at the end of a four-year's course of study in a college without coming and bidding the music teacher *adieu* is not only ungrateful, but uncivilized.

A VISIT TO A BOARDING-SCHOOL MISS.

BY J. G. HOLLAND.

MISS GEORGIANA AURELIA ATKINS GREEN was an intimate friend of mine, or, rather, perhaps I should say, her mother's brother boarded my horse, and I bought my meat of her father. It was the determination of Mrs. Green that her daughter should be a finished lady. During the remaining process I saw but little of her. It occupied three years, and she performed at a fashionable boarding-school, between the ages of fifteen and eighteen, regardless of expense. When she was finished off she was brought home in triumph, and exhibited on various occasions to crowds of admiring friends. I went on to see her, and she was really very pretty, and she took up her rôle with spirit, and acted it admirably. I saw a portfolio lying upon the piano, and knowing that I was expected to seize upon it at once, I did so, against Miss Green's protestation, which she was expected to make, of course. I found in it various pencil drawings, a crayon head of the infant Samuel, and a terrible ship wreck in India ink. The sketches were not without merit. These were all looked over, and praised, of course. Then came the music. This was some years ago, and the most that I remember is that she played *Widow's Concerto* with variation, and the *Battle of Prague*, the latter of which the mother explained to me during its progress. The pieces were cleverly executed, and then I undertook to talk to the young woman. I gathered from her conversation that Mrs. Marinette, the principal of the school, where she had been finished, was a lady of "so much style!" that Miss Kittleton, of New York, was the dearest girl in the school, and that she (Georgiana) and the said Kittleton were such friends that they always dressed alike, and that Miss Kittleton's brother Fred was a magnificent fellow. The last was said with a blush from the embarrassment of which she escaped gracefully by stating that the old Kittleton was a banker, and rolled in money.

It was easy to see that the parents of this dear girl admired her profoundly. I pitied her and them, and detected in it a master of duty, that was all she had just how much her accomplishments were to her, and accordingly said of my wife the favor to invite the whole family to tea, in a quiet way. They all came on the appointed evening, and, after tea was over, I expressed my delight that there was one young lady in our neighborhood who could do something else besides the tone of our society. I then drew out, in a careless way, a letter I had just received from a Frenchman, and asked of Miss Georgiana a favor to read it to me. She took the letter, blushed, went half through the first line correctly, then hesitated, and asked me to read it, and I said that she could not read it. It was a little cruel, but I wished to do her good, and proceeded with my experiment. I took up a piece of music, and asked her if she had seen it. She had not. I told her there was a pleasure in store for both of us. I had heard the song once, and I would try to sing it if she would play the accompaniment. She declared she could not do it without practice, but I told her she was too modest by half. So I dragged her, protesting, to the piano. She knew she should break down. I knew she would, and she did. Would you wonder if she was so modest? And then we were fond of the old-fashioned church music, and had been singers in their day and in their way. I selected an old tune, and called them to the piano to assist. Mrs. Green gave us the key, and we started off in fine style. I was a race to see which would come out ahead. Georgiana won by hitting most of the notes. I rose from the piano with her cheeks as red as a beet.

"By the way," said I, "Georgiana, your teacher of drawing must have been an excellent one." I did not tell her that I had seen evidence of this in her own art, but I said that she had a good eye for drawing, and that she had a good eye for the teacher's credentials, and that she was so good and so had said of her. "Well," said I, "I am glad there is one young woman who has learned drawing properly. Now you have nothing to do but practice your delightful art, and you must do something for the benefit of your friends. I promised a sketch of my house to a particular friend, at a distance, and you shall come to-morrow and make one. I remember that beautiful cottage among your sketches, and I should prize a sketch of my own, even half as well done, very highly." The poor girl was blushing again, and from the trouble of concealing her parents' saw that they had begun indistinctly to comprehend the shallowness—the absolute worthlessness—of the accomplishments that had cost them so much. Georgiana acknowledged that she had never sketched from nature, that her teacher had never permitted her to do so, and that she had no confidence that she could sketch so simple an object as my house. The

Greens took an early leave, and I regret to say a cool one. They were notified, and there was not good sense enough in the girl to make an improvement of the hint I had given her.

The Green family resided upon a street that I always took on my way to the Post-office, and there was rarely a pleasant evening that did not show their parlor lights, and company in it. I heard the same old variations of *O Dolce Concerto* every evening. The *Battle of Prague* was fought over and over again. The portfolio of drawings (such of them as had not been expensively framed) was exhibited. I doubt not to admiring friends until they were seized by thumbing. At last, Georgiana was engaged, and then she was married—married to a very good fellow, too. He loved music, loved painting, and loved his wife. Two years passed away; and I determined to ascertain how the pair got along. She was the mother of a fine boy whom I knew she would be glad to have me see. I called, was treated cordially, and saw the identical old portfolio, on the identical old piano. I asked the favor of a tune. The husband with a sigh informed me that Georgiana had dropped her music. I looked about the walls, and saw the crayon Samuel, and the awful shipwreck in India ink. Alas! the echoes of the *Battle of Prague* that came over the field of memory, and these fading mementoes around me were all that remained of the accomplishments of the late Miss Georgiana Aurelia Atkins Green.

THE TECHNICIAN.

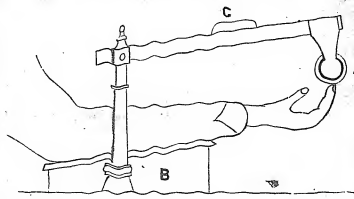
GREENE, CHENGAGO CO., N. Y.  
December 19, 1892.

MR. BROTHERHOOD:

Dear Sir—May I have the privilege of asking a question in regard to technic practice?

My hand has been trained in the Plaidy Method—knuckles slightly depressed; but I am now studying Mason's "Touch and Technic," only Mason's position of hand. My instructor advises practice on the technic in this way: For the advanced exercise (No. 4 Technic Instruction) of individual fingers, allow the finger to be perpendicular, the reel resting upon it; then drop the finger, bending only the second joint, keeping the first joint near the nail ridge.

Using the finger as above prevents the knuckles from cramping, but the finger position is an unnatural one for the piano, as the finger should be curved, of course.



I am told this is not especially to remedy any defect in my own hand position, but the correct way to use the technic.

As I not only use it for my own practice, but for pupils as well, I do not want to work in wrong ways, and so venture to come to authority from which there is no appeal.

Hoping I have made a point clear, I am  
Yours very truly,  
(Signed) Mrs. M. H. ARNOLD.  
83 MAIDEN LANE, NEW YORK,  
December 27, 1892.

Mrs. M. H. ARNOLD,  
Greene, Chenguago Co., N. Y.:

Dear Madam—Your esteemed favor of December 19th has been handed to me by Mr. J. Howard Foote, the General Agent for the technic, which has been in his hands for some time past, as I have again resumed my profession.

I am, however, glad to have the opportunity of answering your communication. Your instructor is correct in advising you to allow the finger to be perpendicular, the reel resting upon it; then drop the finger, bending only the second joint, keeping the first joint (near the nail ridge).

The effect of this exercise is to so strengthen the whole of the finger that you will soon gain such control as to enable you to use the finger all the more easily under pressure in the advanced position, as shown by Figure 4 in the Technic Instruction Book.

When you find that the fingers have gained the strength given by the preliminary exercise with perpendicular finger, I recommend you to also use the exercise with curved finger, as per Figure 4, in addition to the preliminary exercise with perpendicular finger, and not as a substitute therefor.

By a diligent use of the Technic exercises you will



find them a most valuable adjunct to the admirable work of Dr. Mason in "Touch and Technique," enabling the mastery of the technical studies contained therein, with a facility quickly attained, which cannot fail to prove of the greatest assistance both to yourself in your own playing, and also in the advancement of your pupils.

Mr. Foote will send you my new pamphlet upon "The Development of Manual Dexterity by Scientific Method," recently published by him, and the perusal of same will, I trust, further convince you of the value of the technical studies.

Wishing you much success in your teaching under this combination of the most advanced modern methods,

Yours very truly,  
(Signed) J. BROTHERHOOD.

#### PUBLISHER'S NOTES.

THE ETUDE desires, during the month of March, to increase its circulation among musical amateurs. To this end a large supply of copies has been set aside. Our plan is as follows: The teachers all over the land are invited to send in a list of names of those pupils who may be benefited by reading such a journal monthly. We will undertake to send each name a copy of THE ETUDE. The teacher can, at the next lesson, approach the matter of subscription. We believe that the journal, being sent directly by mail to each pupil, will be more effectual than by distribution by the teacher at the lesson hour. If the teacher sending in the list desires it, we will place on each copy, "Sent at the request of —," or "Compliments of —." The club can be formed, and the regular cash deduction will be given, or a premium can be selected. Full particulars can be obtained by referring to the premium list, which has been published in a partial form in several issues back; a full premium list will be sent on application. Those having accounts with us may have the subscriptions charged on regular account. If any subscriptions are sent in after the club has been made up, they will be charged at the same rate as the club, and not at full rates. We have, of course, only a limited supply of copies; when the number is exhausted, we can send no more, so please send in your lists as early as possible in the month. We feel confident that the plan is a good one, and if the teachers will only do their part, we feel assured that good results will follow. It has been proven over and over again that those pupils who read THE ETUDE grow more musically intelligent than those who do not. In case some object on the score of expense, the teacher can promise that the saving in the sheet music bill will more than balance the cost of subscription. There are many teachers and colleges who have for years charged each pupil with a subscription, making it a part of the tuition, as it were. We hope the profession will support us in this matter, and we guarantee to do our part. Our aim is to make THE ETUDE interesting alike to teacher and pupil.

"Landon's Piano Method," which has been on the market only a few weeks, has made a strong impression. Over seven hundred have been subscribed for in advance, and the finest testimonials are flowing in for it from all sides. It is bound to be the method for the average beginner in the future. It is, first of all, simple. The explanations are copious and clear. It is up to the times. The system advocated in "Touch and Technique" of Dr. Mason, is the basis of the work. There is nothing in the book that a beginner cannot master. Most works give beginners foolishly difficult work to do. The interest of the pupil, we claim, is more easily held in the "Landon Piano Method" than in any beginner's work ever published. Nearly all the good points of all the instruction books have been engrafted in this work. If you have a beginner, why not try this work. It is well for the teacher to change works occasionally. Many new and good ideas are obtained in this way. The work will be sent on trial to any one having an account with us.

Our new catalogues are out; one contains a description of every piece of sheet music issued by us in the last five years. The descriptions give the grade, price, and number of each composition. The other catalogue contains the pieces arranged according to author. If the author is known, the price can readily be found in this

catalogue. The numbers are also attached to each piece. We will mention here that teachers can save considerable time in ordering if one of these catalogues is consulted. It only requires the numbers in ordering; thus, 1168 is all that is required in ordering "Sailor Boy's Dream," by W. Le Hache. A large order can be sent on a postal card, and thus save postage and stationery, beside the time.

We have had a large lot of wrappers made; they are made of strong manilla paper, and have printed on them a place for name, grade, price, and author of the piece. We will send with each piece ordered a wrapper of this kind, if the request is made. On the wrapper we will fill in only the number of the piece which corresponds to our catalogue. The name of the piece we are not allowed to write by postal laws, but these wrappers would be a great convenience to teachers. The proper thing to do is for teachers to first procure our catalogue, then order by number those pieces which are used regularly, and request them to be placed in wrappers, with the correct numbers marked thereon. These wrappers are always to be kept filled; as soon as empty they can be re-ordered by number. This is system, and it also keeps the music from being soiled. This is practically the system which every music store uses, and each music teacher should be a sort of a miniature music store. Try it.

The musical dominoes are on the market. It surpasses any game ever invented. It is really amusing and ingenious. It will give pleasure to any one, whether a beginner or artist. It is also an excellent thing to canvas for. It is attractive and novel; takes at first sight. Quite a number of very fine games can be played with it. There is a pamphlet goes with each box, explaining the different games. See advertisement elsewhere in this issue.

The special offer of eight works is fulfilled at this writing; all but Landon's "Melody Studies for Piano or Reed Organ" have been sent. The volume is a little delayed by the loss of some pages of manuscript by the engraver, which had to be replaced by other material. We hope to send the work out early in March. There will be no orders filled for any of the works at price offered before publication. All special offers are now withdrawn.

#### TESTIMONIALS.

From Vol. I of W. S. B. Mathews' Graded Course for the pianoforte, I was fully prepared to meet with the excellence in store in Vol. V. I teach my pupils to reply to the question as to whose method their teacher uses, to say Mason's for technique and Mathews' for phrasing music, etc. As I take on new pupils, those shall be the books put into their hands. Mas. S. BUFFUM.

When I first used your edition of the Selected Heller Studies I recommended them very largely, and still do so; they are carefully arranged and your notes are at once concise and comprehensive, and very conveniently written. Workers like you are ought to be encouraged and supported. This is the honest opinion of MARIE MEISER SCHULZE.

I have received Mathews' Graded Studies, Book 5, and after carefully examining it, find the work to be an admirable addition to the preceding parts. Mr. Mathews certainly deserves credit and praise for presenting such a splendid graded work to the public, and every conscientious teacher ought to examine and make use of it, as it advances the scholar very rapidly, also produces good players. E. SPOHN.

Thank you very much for Studies in Melody Playing. I think they will prove valuable. W. B. COLSON, JR., Cleveland, O.

Have just received the two Concert Albums and I am delighted with them. Enclosed find pay for four Concert Albums popular. CECILE ROBERTS.

I am more than pleased with the music you sent me on examination, and I shall retain the entire selection. SISTER M. DE SALES.

I will use Charles W. Landon's "Piano Method" in preference to any other in my class. I know no other that pleases me so well. ELEANOR FRANCE.

I take this opportunity to speak of a few of your publications, which I have had the pleasure of reading. "Musical Mosaics" is splendid reading; every item in it is abundant text for a musical sermon, or good food for reflection. Mr. Tapper's "Chats" and "The Music

Life" are so good that no teacher or good student should be without them. I wish also to say that I am an ardent "Touch and Technique" advocate. This work of Dr. Mason needs no recommendation from an obscure musician like myself, but it can do no harm to add my part to the tribute paid to this great work. Everything in every other system or method is to be found there, and it embodies much that is not found anywhere else. I could say more concerning this work, and others that you publish, but will conclude by mentioning your collection of Heller's "Studies" and Mendelssohn's "Songs without Words." I never used anything with greater satisfaction. In fact, I see nothing to criticize in any of your publications, and wish you every success. T. L. ROCKLEY.

I am very much pleased with the "Graded Course of Studies" by Mathews. It is just what I needed, and I, for one, will adopt it in my future work. ADDIE F. LEE.

Mathews' Graded Course of Studies, Books I, II, and III, are very satisfactory. Please send me eight copies more of Book I and four copies each of Book II and III. F. H. SHEPARD.

The "Landon Piano Method" received. Have been very anxious for it, for after having used his organ method expected something very good, and must say after examining it that I think it the best book for beginners I ever saw, and hope to do some good work with it. Had ordered several more during January, and have pupils waiting for them. FRED SHELL.

I have carefully examined Landon's Pianoforte Method and find it a most excellent work. The work to the teacher "is especially valuable." It ought to be in the hands of every teacher of the piano. The exercises are well graded for beginners and cannot fail to interest the pupil. I predict a very extensive sale for this superior Method. A. N. SAUTER.

#### SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

**SUMMER MUSIC SCHOOL**, conducted by Charles W. Landon, at Grand Rapids, Michigan. Special course of six weeks, beginning July 10th, in Mason's Technique, in best recent methods and improvements in teaching, and in preparation of pieces for concert work. Send for terms and particulars to CHAR. W. LANDON, 41 Jefferson Ave., Grand Rapids, Mich.

**PERSONAL**—Address wanted of two young misses (then about 12 and 15) who attended Von Bulow's four Beethoven recitals at Broadway Theatre, New York, in April, 1889, and who sat in first gallery one seat left of center aisle. They will learn to their interest by addressing F. F., 80 Ashland Place, Brooklyn.

**A CHARMING NEW SONG!** "The Year's Sweetheart." Music by Leila France, words by Madeline S. Bridges. The melody is bright and taking; the words especially pleasing. Price 40 cents. For sale by all music dealers. Published by the Chicago Music Company, 195-197 Wabash Avenue, Chicago.

**WANTED**—Position as Accompanist with Violin or Vocal Teacher. P. A., Canton, Ill.

**FOR SALE**—Teachers' black walnut Technicon in perfect condition; in use six (6) months only. Price, \$10.00. Address Mas. F. D. Elwood, 8204 Rhodes Ave., Chicago, Ill.

**MR. ALEXANDER LAMBERT** has engaged Mme. Wiktoria Nicoscolo, a soprano of European reputation, as vocal teacher for the New York College of Music.

**A GOOD MUSICIAN** (Piano, Voice, and Organ), Lady or Gentleman, willing to go to New Mexico, can hear of a good opportunity to buy a class of about twenty pupils by addressing "D," care of THE ETUDE.

#### "CROWN" PIANOS.

The "Crown" Piano are best of them all. By merit of beauty and value. Many have used them and tested them. They are scattered all over the earth.

They are fit for a king and fit for a peasant. Adapted to palace or cot. The price is the same to the great or the lowly. Though small, it is as varied as life.

The tone is most wondrous, at times 'tis soft, So soothing in moments of care; And again, the grand notes so nobly sublime, Roll quickly and shrill through the air.

In touch, 'tis a marvel of science and skill; The key-board, a work of long thought, And the case that contains all these beautiful sounds, Well nigh to perfection is brought.

So, if you want music, and that kind of music, By all the old masters sent down; By Mendelssohn, Schbert, Chopin, and Liszt, Don't fail now to purchase a "Crown."

## LATEST PUBLICATIONS.

THEODORE PRESSER, 1704 Chestnut Street, Philadelphia, Pa.  
GRADE I-X.

## VIII.

| ORDER BY<br>NUMBER ONLY.  | PRICE. | ORDER BY<br>NUMBER ONLY.   | PRICE. | ORDER BY<br>NUMBER ONLY.   | PRICE. |
|---|--------|--|--------|--|--------|
| 1301. Lent, Ernest. Op. 10, No. 1.<br>Cradle Song. Four Hands.<br>Grade III.....  | 75     | 1314. Schutte, L. Op. 69, No. 6. In the<br>Mill. Grade III.....  | 20     | The treatment these figures receive in this edition<br>is destined to do great good in the study of the<br>classics.<br>Schumann has called Bach the musical staff of life,<br>but the difficulty experienced by the student in en-<br>tering into the structure of his figures has greatly<br>limited the range of his usefulness. It is so essen-<br>tial that a complete understanding of their structure<br>should be had, in order to render to the student<br>easy, that an edition which makes comparatively<br>each such a knowledge will be hailed with delight.<br>The subject and answer are printed in red, while<br>the counter-subjects are in purple and green.<br>Each figure is accompanied by a separate sheet,<br>upon which is given a complete harmonic scheme, in<br>addition to an explanation of the figure structure.<br>The entire work is very thoroughly done, and will<br>make it easy for the student to fully understand the<br>intricacies of figure playing. As the author says in<br>the preface, "Where eyes, ear, mind, and will co-<br>operate, there art dwells."<br>Such a work as this demands much in the way of<br>detail, and the care necessary to keep everything<br>consistent makes the undertaking an onerous one.<br>The most capricious will find little or no cause for<br>complaint here, however, as every detail is carefully<br>attended to, and musicianly religion supreme. |        |
| 1302. Lent, Ernest. Op. 10, No. 2.<br>Spinning Song. Four Hands.<br>Grade IV.....   | 1 25   | 1315. Cipollone, A. Op. 524. Remem-<br>brance. Grade IV.....   | 60     | 1346. Mohr, Herman. Op. 64, No. 1.<br>Tyrolenne. Grade II.....   | 30     |
| A piece by the same author which shows the same<br>meticulousness. Is an excellent study in touch, phras-<br>ing, and facility. These two duets are well worth the<br>attention of teachers.  |        | Another study in melody and accompaniment play-<br>ing by the same hand. The melody is sometimes<br>above, sometimes below the accompaniment, and thus<br>gives the entire hand an opportunity to secure the<br>advantages of the study. It is also transferred to<br>the bass at times. The entire piece is beautiful, and<br>with its octave, arpeggio, and broken octave is useful,<br>and will be a favorite with teachers. It contains a short<br>cadenza.  |        | A good teaching piece of a rather higher order<br>than ordinary. The melody is accompanied by an<br>easy bass, and has the phrasing and fingering care-<br>fully indicated.  |        |
| 1303. Lent, Ernest. Twilight. Song for<br>Soprano Voice.....  | 35     | 1316. Reif, F. Remembrance of Carlsbad.<br>Grade III.....  | 30     | 1347. Mohr, Herman. Op. 64, No. 2.<br>Polka. Grade III.....  | 40     |
| A song with a shagbony melody and an effective<br>accompaniment. Of medium difficulty and ranges<br>from F first space, to A above the staff. Is good<br>for teaching and concert.  |        | This piece will be a welcome addition to the easier<br>grades of parlor pieces. It contains good practice in<br>trills, octaves, and cross-hand play. The melody is<br>embellished by graces, and gives an opportunity<br>for expression.  |        | A very bright and interesting polka. It is a good<br>study in light, crisp playing, and is written in this<br>composer's usual excellent style.  |        |
| 1304. Bateman, J. L. Op. 313, No. 3.<br>Sonatina. Grade III.....  | 60     | 1317. Klein, Oedil B. Lover's Tryst. Ro-<br>mance. Grade IV.....   | 50     | 1348. Mohr, Herman. Op. 64, No. 3. Bar-<br>carolle. Grade II.....  | 30     |
| This is one of the standard series of third grade<br>pieces, and belongs to the classical set.<br>These sonatas are especially designed to advance<br>the student in touch, control of the arm and hand,<br>and are selected from the best sources.   |        | This belongs to the higher class of music, and will re-<br>pay study. The work of the left hand is an excellent<br>drill in wide accompaniment playing. The piece is<br>carefully fingered, and the march of execution are<br>fully given.<br>The right hand has plenty of work in thirds and<br>sixths. Altogether, it is unusually good.   |        | A good study in melody playing, as it affords an<br>opportunity for singing tone. It is interesting and<br>melodious.  |        |
| 1305. Moelling, Theo. 12 Preludes. In-<br>troductory to the study of Bach.<br>Grade V and VI.....   | 1 25   | 1318. Heins, Carl. Op. 119. On Lake<br>Chiem. Grade III.....   | 40     | 1349. Chipman, Edgar P. Valse de<br>L'Universite. Grade III.....   | 75     |
| These preludes are intended to serve as an intro-<br>duction to the more serious works of Bach. They<br>are in the form of canons and are contrapuntally<br>worked out. They are well calculated to arouse<br>interest in the more serious class of compositions<br>and should be used by every teacher who desires to<br>elevate the taste of his pupils, and if properly taught<br>they will do much toward this end. |        | This piece affords good exercise in the playing of<br>thirds, the melody being principally so written. It<br>also contains cross-hand work of an easy character.<br>It is a useful teaching piece.   |        | A series of waltzes, opening with a theme in<br>octaves, with the marked chords in the same part.<br>It will be of service to the student.   |        |
| 1306. Janke, G. Op. 15, No. 1. Sonata.<br>Grade III.....  | 50     | 1319. Matthey, Jul. Herm. Op. 63. In<br>the Spinning Room. Grade III.....  | 40     | 1350. Northrup, Theo. P. Danza Haba-<br>nera. Grade IV.....  | 40     |
| A useful sonata, furnishing excellent work in runs<br>and double notes.   |        | This is a valuable addition to the list of teaching<br>pieces. It is an excellent drill in rapid legato, and<br>legato, and staccato playing. It will be found very<br>useful in teaching a light arm and hand control.<br>It can be heartily commended.   |        | A dance, with a quaint rhythm.<br>It is rather plaintive in effect, and, with the exer-<br>cise it gives in wrist and arm touches, it will be<br>found a first-class teaching piece.   |        |
| 1307. Webb, F. R. Op. 60. The<br>Mountain Stream. Valse. Grade<br>VI.....   | 80     | 1320. Matthey, Jul. Herm. Op. 61.<br>Youthful Hours. Gavotte. Grade<br>III.....  | 40     | 1351. Paderewski, J. J. Op. 8, No. 3.<br>Chant du Voyageur. Grade IV.....  | 30     |
| A very brilliant waltz, written in good style. The<br>themes are original and strong. It will afford<br>good practice in waltz playing and will give a com-<br>mand over the key-board.<br>The fingering and pedaling are carefully<br>indicated.   |        | The difficulty of this gavotte approaches Grade IV<br>in some parts. It demands a flexible wrist and well-<br>controlled arm.<br>Staccato thirds and octaves interspersed with<br>chords make up its content.<br>There is octave work for both hands.<br>A quite long run of thirds at the close gives an op-<br>portunity to acquire endurance.   |        | This is a very beautiful piece of piano music. It<br>requires a fine touch and a discriminating use of<br>the damper pedal. It is such a piece as requires<br>study to properly bring out even its simplicities.<br>There is an abundance of opportunity for a discrim-<br>inating use of arm, hand, and finger touches. Its value<br>to the teacher is enhanced by the foot-notes.  |        |
| 1308. Grabill, Stanton B. "Het Klauwer<br>Rack." Romantic Poem. Grade VII.<br>.....   | 75     | 1321. Behr, Franz. Angel's Harp. Grade<br>III.....   | 50     | 1352. Schmidt, Oscar. Op. 33. Gavotte<br>Pastorale. Grade III.....   | 35     |
| "It is the picture of a party on the 'Het Klauwer<br>Rack' with stringed instruments. The introduction<br>represents the tempestuous night. Then appears<br>the song of the river, followed by its echoes, guitar<br>melodies, and the occasional appearance of wind."<br>It contains some difficult technical work and will<br>repay study.  |        | The well-known flowing, melodious style of this<br>writer is present in this number, and it will be popu-<br>lar because of the pretty melody and graceful em-<br>bellishments.  |        | A good gavotte, interesting in melody and har-<br>mony, and a useful exercise in phrasing. Such<br>pieces as this should be used by every teacher for<br>their fantastic value.  |        |
| 1309. Reinecke, C. Op. 46, No. 2.<br>Christmas Eve. Four Hands.<br>Grade III.....   | 35     | 1322. Behr, Fr. Lute Serenade. Grade III.....  | 50     | 1353. Smith, Wilson G. Op. 48, No. 2.<br>Second Mazurka. Caprice. Grade<br>III.....  | 40     |
| One of the school of Four Hand Playing which<br>contains many excellent numbers. This is of high<br>grade, a good study in both staccato and legato play-<br>ing as well as in chords.  |        | Another taking piece. It is well adapted to teach-<br>ing purposes, and will be useful.  |        | One of Mr. Smith's always welcome pieces. It is<br>smooth, flowing, and bright. It will present no dif-<br>ficulty to the student.   |        |
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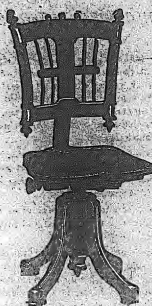
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| A very easy and simple piece. It includes some passages with chord playing, and will greatly aid to develop a good touch.   |        | The above are the standard pieces for the Four-hand Playing. The pieces are the very best of good grade compositions that could possibly be gathered together, and they are designed for the development of finer taste. The two hands are about equally difficult.   |        | Only good can be spoken of this also. It is graceful, well-contrived, the arpeggios are good, and an excellent study in finger and hand loopy.  |        |
| 1227 Moelling, Theo. Mignon. (Petit Rondo) Grade II.....  | 80     | 1280 Michel, Joseph A. "Look on that Cross." (Anthem in F) Octave.....  | 20     | 1297 Rathbun, F. G. Nocturne. Grade V.....  | 50     |
| Another of the same set. Considerable of scale passages, but is tuneful and interesting to the young student.   |        | In these days of church music which depends upon fingering melody and catchy rhythm for its success, it is a pleasure to find an anthem such as this. The melody is devotional and broad, the rhythm smooth and flowing, and it will therefore be most useful in many cases when the student has a small hand. Space will not permit a review of each of the anthems, but then, that each study performs a definite part of the work of finger development. |        | This is an exceptionally useful composition. The melody is strong and susceptible of much shading in local effect. Its effect is heightened by graceful embellishments, which the ability to play in a smooth, flowing style, will to worth such a study. It is given an effective accompaniment of broken chords.                        |        |
| 1228 Fennimore, W. P. A Set of Six Children's Pieces, entitled "School Days." 1. Schoolmate Waltz; 2. The Grand March; 3. The Skipping Polka; 4. Oake and Cream Mazurka; 5. Birthday Schottische; 6. Romping Galop. Grade I.....  | 80     | 1281 L. H. Sherwood. Ecole de la Facilité. 10 Etudes. Books I and II. Grade II and III.....   | 75     | 1298 Rathbun, F. G. The Maybells. (Polka-Rondo) Grade IV.....   | 60     |
| They are all bright and tuneful, and above the average of many pieces, as they retain their interest throughout. They will benefit the fingers and wrist, and will be a treat for good music.   |        | These studies are destined to do a good work in their grade. They are interesting as well as useful. In some instances they can be used in place of Kehr's Op. 50. They do not contain any broken chords of an octave, and will therefore be most useful in many cases when the student has a small hand. Space will not permit a review of each of the anthems, but then, that each study performs a definite part of the work of finger development.      |        | A graceful, brilliant piece with good work in finger and hand technique. It is a study in the use of the touch and is instructive because of its worth.   |        |
| 1229 Behr, Francis. Op. 575, Nos. 2 and 5. In May, and a Barcarole. Grade I.....  | 20     | 1282 Haydn, J. Two Short Pieces. Grade I.....   | 20     | 1299 Rathbun, F. G. In Spring Time. Grade V.....  | 75     |
| Two easy and simple pieces, written in the familiar flowing style of this composer. Are always liked.   |        | The importance of this grade is really conceded. The important of this grade is really conceded. Here, however, are two pieces which fulfill all the conditions. The second of the two is especially valuable for its alternate legato and staccato playing.  |        | This is another fine teaching piece. Interesting and useful. Its effect is heightened by graceful embellishments, which the ability to play in a smooth, flowing style, will to worth such a study. It is given an effective accompaniment of broken chords.  |        |
| 1230 O'Neill, Thos. Op. 61. Serenade. (Trio) Grade III.....   | 40     |   |        | 1300 O'Neill, Thos. Op. 61. Serenade. (Trio) Grade III.....   | 40     |
| A very pretty serenade, simple but strong in its melody. The set of these pieces is a study in the use of the touch and is instructive because of its worth.  |        |   |        | A very pretty serenade, simple but strong in its melody. The set of these pieces is a study in the use of the touch and is instructive because of its worth.  |        |



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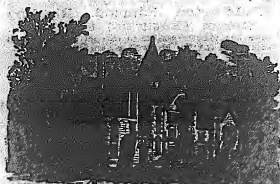
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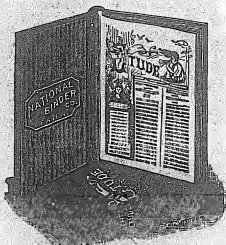
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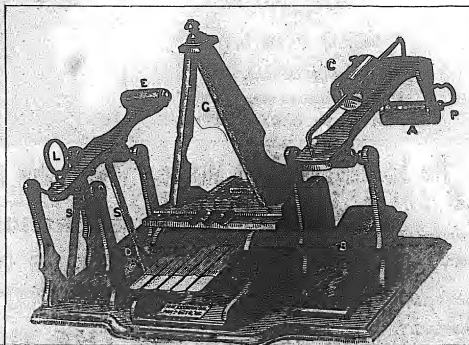
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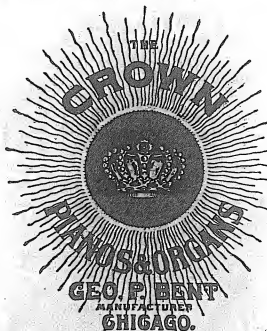
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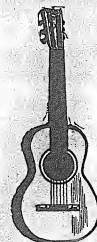
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